9-1-1897

Volume 15, Number 09 (September 1897)

Winton J. Baltzell

THE Etude

WITH WHICH IS INCORPORATED

THE MUSICAL WORLD

VOLUME XV. SEPTEMBER 1897 NUMBER 9.

CONTENTS

MUSIC.

PRICE IN SHEET FORM.

Mazurka Caprice. *Brown*	$0.40
Paraise. *Hoddo*	.30
Pilgrims' Chorus. *Wagner Spindler*	.35
Norwegian Shepherd's Idyl. *Geibel*	.50
Halcyon Days. *Sporck*	.30
Happy Hearts. *Fowler*	.35
He Wipes the Tears from Every Eye. *Evans*	.30

Subscription $1.50 per Year.

PUBLISHED BY

THEO. PRESSER,

1708 CHESTNUT ST., PHILADELPHIA, PA.

SCHIRMER LIBRARY EDITION.

THE days when people could not afford to buy music on account of its being too dear are of the past. Not so very long ago it required the outlay of a great deal of money to purchase even the most necessary music for instruction or any other special purpose. The possession of a musical library, including editions of the complete works of the great masters, was unheard of. That these conditions did not tend to ease the road to musical culture is obvious, for what the musician, music student, and music lover needs above all, is an extensive and intimate acquaintance with the works of the great classic masters. It was a hopeless state of affairs for a long time, until the spirit of our modern times began to exercise its influence in the direction of the music business, and brought to life that product of speculation and close calculation known under the name of the *cheap editions of the classics*. With the advent of this introduction, a new era began in the realm of music instruction, and particularly in the development of musical culture. The works of Mozart, Beethoven, Chopin, Schubert, Schumann, etc., became accessible to everybody for the smallest fraction of the former price, and the fact that hundreds of thousands of copies of these works have been sold, admits the very gratifying supposition that a wonderful amount of good has been achieved.

There exist various cheap editions of this kind, principally published abroad, all of which possess more or less merit. But there has come under our notice an edition published in our own country, which, from the standpoint of general excellency, surpasses every other, and which deserves to be publicly spoken of, so that every one may learn to know and avail himself of it. This edition before us is called the "Schirmer's Library Edition," and is published by the music house of G. Schirmer, New York. It already comprises about 300 numbers, embracing the most important literature for Piano, Piano Studies, Piano four-hands, Violin, Organ, Vocal Music, etc., etc., and is constantly being added to. Conspicuous among others stand out the works of Bach, Beethoven, Brahms, Chopin, Clementi, Haydn, Henselt, Liszt, Mendelssohn, Moszkowski, Mozart, Raff, Reinecke, Rubinstein, Scarlatti, Schubert, Schumann, Weber, etc., and the most valuable material in the line of studies for all branches of musical instruction. The so-called "Modern Classics" are also represented in adequate numbers, and the edition abounds in Albums and Collections chosen from the various works of the best modern writers. The fingering and critical revision of this edition is intrusted into the hands of such eminent musicians and pedagogues as William Mason, Max Vogrich, L. Klee, J. G. Buonamici, Th. Marzials, C. Mikuli, Henry Schradieck, von Billow, Dr. Lebert, W. Scharfenberg, and others, which fact in itself adds to each volume a didactic value not to be met with anywhere else. In points of correctness, printing, paper, binding, and general appearance, the edition may be looked upon as a model of superiority. The volumes lie flat when opened and will not break apart. It is also claimed that this edition is more accurate than any other edition of the classics, the most skilled proof-readers having been employed to reader it so.

THE ETUDE has made special arrangements to handle this edition extensively, and catalogues will be sent free to any address on application.

THE PUBLISHER

THE ETUDE
MUSIC

VOL. XV.

THE ETUDE.

A Monthly Publication for the Teacher and Students of Music.

SUBSCRIPTION RATES, $1.50 per year (payable in advance).
Two Subscriptions or two years in advance, . . . $1.50
Three Subscriptions or three years in advance, . . 1.50
Single Copy, ... 15 cents
Foreign Postage, ... 48 cents

DISCONTINUANCE.—If you wish the Journal stopped explicit notice must be sent us by letter, otherwise it will be continued. All arrearages must be paid.

RENEWAL.—No receipt is sent for renewals. The wrapper of the next issue sent you will be printed to which your subscription is paid up, which serves receipt for your subscription.

THEODORE PRESSER,
1708 Chestnut St., Philadelphia

Entered at Philadelphia P. O. as Second-class Matter

COPYRIGHTED 1897, THEODORE PRESSER.

Musical Items.

HOME.

CALVÉ's season in this country, it is said, realized $75,000.

A CONSERVATORY of music has been chartered Holton, Kan.

THE Damrosch opera season will open in Philadelphia November 29th.

MR. ALBERT L. KING, a noted oratorio tenor, died August 14th, in New York.

THE American College of Musicians has become ated with the New York University.

IT is understood that Camille Saint-Saëns will New York at the close of his Swedish tour.

ALEXANDRE GUILMANT, the famous French or will pay this country a visit again this coming fall.

MR. AND MRS. GEORGE HENSCHEL will begin concert tour in this country in Brooklyn, on Octobe

MR. HAMLIN E. COGSWELL has been elected visor of music of the public schools of Binghamton.

ALEXANDER W. THAYER, whose death we men last month, left $30,000 to Harvard College, his mater.

MR. CONSTANTIN VON STERNBERG intends to m tour of the country this season, giving illustrated recitals.

DURING the fair at Ottumwa, Ia., a band t ment will be held, and about $1000 in prizes will tributed.

IT is reported that Ernest Van Dyk, the Belgian will sing with the Grau Opera Company in this co this season.

LOUIS B. PHILLIPS, of New York, has been el to the Chair of Music at the Ohio State Universi Columbus.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

The Chopin Touch.

HERVE D. WILKINS.

It is a great mistake to give Chopin's music to beginners at the piano. It is only after much culture and musical experience have been acquired that the student can appreciate what is involved and required in the touch of Chopin; and to play Chopin without that refinement of touch which can almost conceal the presence of hammers in the piano, and which can produce extreme fullness of tone without noise, is a crime against art.

The Chopin touch is good when applied to the playing of other music than his. Even Beethoven sounds well when played with this refinement, in spite of the ruggedness required in certain passages. But in playing Chopin one must have absolute control and consummate discretion; otherwise the result will be incomplete.

The works of other composers, without exception, have more outline, and with them, accordingly, other considerations prevail; on the other hand, Chopin's works require more blending and atmosphere, and any crudity or hardness of tone spoils the effect entirely.

* * * *

"And."

SMITH N. PENFIELD.

All teachers are agreed as to the importance of counting alone for the establishing of steady rhythm. As to the use of "and" to indicate the half counts, there is a difference of opinion and practice.

Probably a majority of teachers use it for pupils who are yet in their earlier work. Some represent the subdivision of counts into quarters by "one-a-and-a-two-a-and a," etc., and into triplets by "one-trip-let-two-trip-let." etc. All of this is more or less awkward and bungling, and certainly sounds to a listener comical and puerile, yet it sometimes goes far toward solving the problem of count-subdivision.

Others reach the result by doubling the counts in the measure: four instead of two, eight instead of four, etc. The object of this article is to protest against the excessive use of factitious aids to time-keeping. Each piece of music has its own natural beat or pulsation, and the counts should correspond, and thus assist and establish this pulsation, thus giving to every tune its proper and natural swing. The fraction at the beginning of a piece of music represents accurately the value of a measure, but frequently quite misrepresents the natural pulsation. For instance, $\frac{2}{4}$ and $\frac{3}{8}$ movements have usually but two and three pulsations respectively in a measure.

A common fault is to mark a choral tune which moves essentially in half notes, $\frac{4}{4}$ instead of $\frac{2}{2}$. Where the number of counts is doubled (four instead of two, eight instead of four), which is sometimes done, the natural pulsation may not be noticed at all. Counting is but a temporary expedient, and should be dropped in any piece of music when a pendulum-beat is established in the brain corresponding with the pulsations of the music. The most useful counting is, therefore, usually the natural beat of the music, and the "ands" may be safely employed for separate or irregular subdivisions into half beats, and should be dropped out as soon as it is safe leaving the counts to stand alone. They probably will not interfere with the regular beat perception. For continuous passages, two, three, or four notes to a beat, the better plan is to use only the regular normal beat or count, and the swing of the music is soon felt and fastened. Long lists of extra syllables may interfere seriously with the natural beat. For troublesome subdivisions it usually suffices for the teacher to show examples. This advice is for pupils of at least average quickness of ear and perception. For the dull ones, the old-fashioned way may be more useful. Make the pupils pick out all notes and explain theoretically all time complications, which latter are but problems in mental arithmetic; but bear in mind that music, like one's mother-tongue, is largely a matter of imitation, and there is nothing to be ashamed of in acknowledging it and acting upon it.

Hints for the Young Teacher.

BY MARIE MERRICK.

The music teacher must bring to his work the same qualifications that any teacher should bring to his particular branch of teaching. He should possess not only knowledge of music, but knowledge of human nature and experience as an instructor. For the latter there should be some school of preparation, similar to the training-schools through which, in these times, candidates for positions as teachers in schools must pass.

The teacher should divest himself of the idea, if he have it, that students are mere machines, designed to perform a certain amount of work in a given time, regardless of individual peculiarities, characteristics, and abilities. Both his manner and method of teaching must vary with each pupil, according to the temperament, disposition, and capacities of the latter.

The teacher, to be successful, must be in love with his work. Some one has truly said that "emotions are contagious"; and assuredly only interest in the teacher can awaken interest in the pupil.

Not only, furthermore, must the teacher be interested in his art, and in the imparting of his knowledge, but he must be interested in every pupil, and feel and manifest a kindly sympathy in whatever most interests and affects each one. Thus he wins the affection of his pupils, and gains a hold upon them that he can acquire in no other way. Does it seem hard? Almost impossible? Try it, teacher, and if you find it impossible you may safely conclude that you have mistaken your vocation, as, in fact, too many teachers have. The noble vocation of teaching has for too long a time been underestimated. The world is even now only just awakening to the grandeur of its possibilities—possibilities even greater than those of the ministerial field, for in many cases there exists a closer relationship between teacher and taught.

* * * *

Counting Aloud.

MADAME A. PUPIN.

Counting aloud has another important object besides the one of keeping time. One plays as he counts; if the count be sluggish, the playing will be sluggish; if the count be quick and decisive, the playing will correspond.

When the mother said in a drawl, "Tom,—don't—ye—think—ye'd—bet-ter—shut—the—door?" Tom responded in a similar drawl, "Wal!—I—guess—I—will," and stretched out a lazy toe to push the door to. But when the mother called out sharply, "Tom, you just shut that door, now," Tom bounced up and slammed the door shut in the twinkling of an eye.

When the teacher wants a quick, decided motion of the fingers, the count must be short and crisp. Louis Plaidy says, "Counting aloud has an undeniable influence on the even development of the fingers;" but that is when the counting is of the right sort. Some counting is so dead, that the tones played are correspondingly dead.

A teacher, by a certain vitality in counting, can make a pupil do what she did not think herself capable of doing. The student should learn to use this vital style of counting in practicing, as it helps to forward her progress in many ways.

* * * *

Up-Action.

PERLEE V. JERVIS.

A quick up-action of the fingers is one of the essentials for the development of the legato touch. This action may be easily secured by means of table exercises.

Let the hand and arm rest lightly upon the table, the hand properly shaped and in playing position; count four, and at the fourth count give the first finger a quick start up, taking care that this start is unaccompanied by any contraction of muscles not in use. With the finger suspended at the point to which it has risen, again count four, and at the fourth count give the finger an equally quick start down, and at the instant the downward impetus is given, relax the muscles so that the finger strikes the table with the muscles in a state of complete plasticity.

When each finger has been trained to equality and quickness of up-and-down action, the fingers may be taken in pairs, and if one finger rises as the other falls, and the start each way is made exactly at the same instant (viz., at count four), and with equal promptness of up-and-down action, a good pearling legato will result.

* * * *

Counting Aloud.

CARL W. GRIMM.

Every beginner should count aloud, when the teacher goes over a new lesson with him, because it is a sort of a "spelling" lesson, and gives unmistakable proof of the pupil's understanding of time- and note-values. Many indolent ones shirk the trouble of counting—they depend upon their knowing "how it goes," which only too often brings to light a happy guess. Further, they claim it impossible for them to count and play at the same time. This shows their lack of will power, because every one who tries earnestly and carefully can do it. Counting aloud develops the knowledge of musical arithmetic and feeling for rhythmical figures. A player that has not learned to count aloud is not qualified for the position of a director or teacher. Counting aloud must be insisted upon, whenever anything new is begun, for nearly all, up to the middle grade, then it will be necessary only occasionally. Wherever difficult rhythms are met, the division of note-values must be explained to, and by, the pupil. In order to steady and guide him in counting the teacher will frequently have to assist by counting aloud himself, or tapping on a book. Sometimes it will be advisable to have the pupil play difficult parts with each hand singly, while the teacher plays the other part. Such a thorough study of time- and note-values is by no means superfluous; it is indispensable for every one. It is not desirable that the pupil should continually count aloud when he practices, but an alternate counting aloud and counting in the mind will produce good results. Counting aloud strengthens and trains the rapid thinking of note-values, and also the feeling for order and exactness. A pupil who has been led to rely upon his thorough knowledge of notation will master all rhythmically difficult places, whereas the pupil who does not count will always grope in darkness and uncertainty.

* * * *

Avoid Pedantry.

DR. ROBERT GOLDBECK.

Knowledge and intelligence speed piano practice! Young players lacking in wisdom and experience often waste much precious time through certain rigid ideas of what they are allowed or not allowed to do. For instance, the legato, too pedantically carried through, binds the fingers where it might not be necessary to do so at all and where a simple free playing of the hand upon some other key might solve the difficulty, make the phrasing more correct, and add grace to the manner of using the hands. The fact is, our modern style of playing tends more and more toward the orchestral, and the player who would learn to unfold it must acquire a knowledge of the largest measure of freedom.

—Before extending and generalizing his knowledge, before enlarging the circle, a young teacher ought to acquire whatever is directly related to his art. *The theory of music* should be made a special study; this completed, we advise him to take what is understood as a *course in harmony*. The study of this science is of the greatest possible use, and a teacher who has no knowledge of it is liable to commit the gravest errors at every step: when he wishes, for example, to abbreviate a piece, to cut out portions, if he is ignorant of the laws that govern the leading of the tones he can not be sure of finding a perfect solution. A typographical error will perplex him, he can not correct it; and if this fault is one that does not offend the ear, his hesitation will be greater still.

This technical knowledge once acquired, historical researches relative to music should take a large part in a young teacher's work. He should be ignorant of nothing that concerns the celebrated composers. He should be familiar with all their works for the piano, with the epochs when they were produced; he should analyze their style and their character, compare their forms, and determine their degree of difficulty.

A WOULD-BE PADEREWSKI.

BY ALEXANDER MCARTHUR.

Author of "Rubinstein—a Biography."

Chapter I.

"Yes, he is a terrible fright, but they say a so one must forgive him his ugliness, I suppos can see he apes Paderewski."

"No, I can not. I see nothing but freckles Koenig replied impatiently. "Good God! such They make my eyes dance. Why can not the fe a face wash, a mask, have himself skinned; do an Has he no one to look after him?"

"Yes, a mother; but what a temperament y *mon cher* Oscar. How can you throw so muc into your opinions after dinner?" the Countess asked lazily, with a *soupçon* of a yawn beh Empire fan.

"Because," said Oscar Koenig angrily, as he glance rove over the well-dressed crowds filling th of the Van Dusen Harris town residence in Fifth "it makes me angry to watch these little amateurs aping the weaknesses of great men. Heavens! If they could but have an idea of takes to make a great pianist, the genius, talen verance, the hours of ceaseless work, the s temperament, study! And with the lengthening hair, the arrangement of their scarfs, they thi have it all."

The Countess smiled sympathetically, but said "Well," he continued with a shrug, "there i in my wearying you with all this. Tell me mo this Ralph Davis. You say he has a mother, d a great believer in his 'genius'?"

"Well, yes. Mothers generally are when th sons that give any promise. They usually ha that magnifies or diminishes as soon as it is a que the virtues or the faults of their offspring."

"Does he work well?"

"No; he is more of a genius than a worker. play without working."

"Can be," said Koenig with undisguised s "Then he must be a living miracle,—one shou him to Colonel Ingersoll."

"Perhaps," the Countess said, with a vague She could not quite follow Koenig, for her Engl limited, his, rapid, and before she could come decision Koenig asked quickly:

"Does he like applause?"

"Loves it; can not live without it."

"Poor devil."

"Ah, here he comes."

A tall, brown-haired young man came throu crowded rooms to where the Countess was sitti Oscar Koenig, putting up his eye-glasses, examin closely.

Madame de Torre turned to the critic and wa to say: "Mr. Koenig, may I present my frie Davis?" when she suddenly found that Koen slipped away.

A blank expression crossed Ralph Davis' face.

"Too bad, Countess," he said aggrievedly, "I so much to be presented to Koenig. Why did keep him? I have not practiced the last two wee feel more nervous than ever. I wanted to tell hi he criticises one so unmercifully. He is terribly Do n't you think so?"

"Why, no. I have always heard him describe fair and just, even when severe. A critic to be anything must be severe."

"Yes, but how he does single out the weakness composition or a performance. It is invariably *tendon d'Achille* of either he directs the full stre his attack. Mother said so the other day, thought she had never said anything so clever."

"Well, perhaps Koenig is a great critic, but promised you an introduction, and even if Koe made off he is not going to escape me," the C said, in her pretty, determined way. "I see hi there in the buffet, so come with me."

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, *or the questions will receive no attention. In no case will the writer's name be printed to the questions in* THE ETUDE. *Questions that have no general interest will not receive attention.]*

S. B.—1. For concert pieces which are taking and, at the same time, contain considerable execution, and are of about the seventh grade of difficulty, try "Waltz Chromatic," by Godard; "Waltz Rubato," by Raff; "The Two Skylarks," by Leschetizky, "The Spinning Song," from Wagner's "Flying Dutchman," arranged by Liszt; and, "Valse Caprice," Rubinstein.

2. Yes; under certain circumstances it is permissible to cut selections which are too long for concert performances, but it requires judgment and a good knowledge of musical form. A cut at any time does not show much respect for the composer of a composition, and in making it a great deal has to do with the composer and the composition. Certain compositions by good, classical composers, such as Beethoven, Bach, Schumann, etc., should never be shortened; in fact, can not be, without losing much of their vital content. A work of art, be it a painting or a musical composition, is a perfect whole when written by a master, and one measure left out, or one note imperfectly performed, mars its beauty. Parts of a sonata may be played very effectively and leave a good impression upon hearers; still, to one who knows such as onata as a whole, the effect must ever seem unsatisfactory.

Nevertheless, cuts are frequently made at the finest concerts and with the best compositions. As a teacher you must be the judge, and in making a cut should consider the following questions: Who is the composer? Is he a master? Does the cut destroy the form of the composition? Does it mar the picture it intends to convey to the mind?

L. C. G.—The subject of folk-lore is a wide, and a very interesting, subject. In order to go into it deeply, one should have a number of books at his command, for no one work covers all the ground fully. Naumann's "History of Music" contains a long chapter on the subject, and has also many musical examples of interest. But Naumann is an expensive work and not within the reach of every one, hence we can recommend a few smaller works on the history of music, all of which contain one or two chapters on the subject of greater or lesser length and interest—Fillmore's "History of Music"; the last chapter of Rowbotham's "History of Music"; "Musical Groundwork," by Frederic Crowest, the chapter on Melody; Mathew's "Popular History of the Art of Music," and Davies' "Studies in Musical History." This last work contains an interesting account of how the words to these folk-songs originated and has not so much to say about the music. The musical examples outside of these works are not so plentiful. No. 443 of the Litolff Edition is a *Volkslieder* album, as also is No. 6130 of the Augener publications. Edition André, No. 14, contains some folk-songs arranged for children. The masters have employed folk songs as the leading themes to some of their compositions. The melody, for example, of No. 23 of Mendelssohn's "Songs Without Words," is taken from an old *Volkslied*. By reading a chapter from one or more of the histories mentioned, and having pupils play some of the songs from these albums, a very pleasing and interesting recital could doubtless be given.

I. R.—A double-jointed little girl of six years would probably do better to postpone work at the piano for two or three years; but a moderate amount of work on a piano of light action, and without effort to play with force, would probably do no serious harm. See that the pupil holds the hand so high as to make it unnecessary to bend the joints backward in practicing.

D. B. C.—The mere fact that a pupil can not bend the fingers backward is no hindrance whatever to the most brilliant piano playing. All that is necessary in such a case will be to hold the back of the hand high enough to permit of a sufficient rise of finger to secure clear and forcible blows upon the keys. The fingers need to rise above the keys—they do not need to bend backward. But if the joints are clumsy and stiff, a good exercise will be to place the fingers on a table in playing position; then, keeping the nail-joint vertical, press the palm downward till it touches the table; then, pressing with the fingertips on the table, push the hand up by the finger muscles till the fingers are perfectly straight, the back of the hand being maintained in a horizontal position all the time. Repeat the downward and upward motions about eight times, slowly and continuously, without once relaxing the pressure upon the finger tips or allowing them to leave the spots upon which they rested when the hand took playing position in the first place.

E. T. Y.—Dynamics in music means the different degrees in the intensity (loudness and softness) of sound,—such as *piano, forte, crescendo,* and *decrescendo.* From the impressions conveyed by these different gradations there is no escape. Forte conveys the idea of largeness, greatness, of light; while piano gives the impression of smallness, sweetness, and if in a minor key, of darkness and mystery.

—To enjoy music we should be close to it; for distance, if it does not deprive it of its principal charm, at least weakens and impairs its effect. What pleasure would we find in conversing with an intellectual man thirty paces apart? Similarly, music, heard at too great a distance, is like a fire which, though we see it, fails to warm us.—H. BERLIOZ, *A Travers Chant.*

PLAYING IN PUBLIC.

BY EMMA WILKINS GUTMANN.

AFTER reading an interesting article in the August number of THE ETUDE on "Musical Stage Fright," I felt impelled to add a few thoughts on the same subject.

Playing in public is certainly a very trying ordeal in these *fin de siècle* days, and many of our most scholarly pianists are unable to overcome the nervousness and excitement to which they are subject upon such occasions. According to the "German physician," the whole difficulty lies in lack of mental control. Could we but forget our audience and all outside influences, and give ourselves up to the one idea of *music,* nervousness would cease to trouble us.

This is evidently true of many of the child-prodigies. When playing (as self-conscionsness with them is as little developed as in other children) they are apt to forget the individual self in the endeavor to express the musical thought. The question that confronts us, then, is how to acquire such mental control. Is it not plainly impossible for one who has had little mental discipline to concentrate the mind at the eventful moment, when there are so many distracting influences? I am inclined to the opinion that many of us deceive ourselves in our methods of study, thereby causing unnecessary work and harmful results. Let me cite a case which may make my meaning clearer.

One of my pupils, a fine pianist, came to me one day in despair, after having played a much-practiced piece at a concert. There was one run upon which she invariably stumbled when before an audience, yet when alone it did not trouble her. She had practiced it carefully in various ways, but her fingers seemed unable to play it correctly when she was nervous. I asked if she knew the notes perfectly, to which she immediately replied that she did, and to demonstrate it played the passage correctly. I handed her a piece of music-paper and requested her to *write* the passage. After writing a few groups she suddenly stopped, and greatly to her surprise could go no further. We spent about ten minutes studying, writing, and reciting it, and from that time the passage went smoothly, convincing her that the difficulty was mental rather than technical.

If pieces are practiced mechanically, without analyzing and thoroughly comprehending their structure and contents, the chances are that the performer will experience great nervousness, if he does not make a fiasco. I do not mean to say that correct methods of study will entirely obviate nervousness, but they will surely assist very materially. A little nervousness or excitement is often desirable, since many do much better and play with more life and animation when on their mettle. He would assurelly be a cold, unsympathetic player who did not feel, as Paderewski expresses it, a little "anxious" when about to appear before a critical audience.

A concert pianist recently told me that only since she has learned to *study* her music, knowing it thoroughly *away* from the piano as well as at it, has she been able to concentrate her mind when before the public. Formerly she made such a desperate struggle to keep her thoughts on what she was doing that she felt extremely thankful if there were no blunders, but now she soon becomes absorbed in her work, thus being able to bring out the proper phrasing and musical effects, to the satisfaction of herself and also of the listeners.

If these methods of study can be of such great assistance to *pianists* in correcting wrong habits of thought and practice, how much more will they do for *children,* who have none of these difficulties to overcome!

Music will then serve its right and God-given purpose, bringing pleasure and happiness into the homes and hearts of the earnest and striving students, instead of discouragement and despair as it, alas, too often has done in the past.

FROM RECENT PROGRAMMES.

To our request for annual commencement and graduates' programmes there was a generous response. From them we select the following compositions as good teaching and concert pieces: "Berceuse," Iljinsky; "Rower's Song," Bohm; "Gavotte Humoresque," Schytte; "Spring Song," Henselt; "Arabesque," Chaminade; "Pas des Amphores," Chaminade; "Froher Sinn," Merkel; "Salterello," Op. 50, No. 15, A. Schmoll; "Hungarian Battle Song," Op. 39, No. 9, Reinhold; "Farewell to Geneva," Bendel; "Tarantella in A Minor," Pieczonka; "March of Fingall's Men," Reinhold; "Cymbales and Castagnettes," Schmoll; "Little Dance," Holst; "Kindermarsch," Merkel; "The Jolly Sailor Boy," Leston; "First Waltz," Ritter; "Picnic Dance," Spindler; "Singing and Swinging," Adams; "Dance of the Marionettes," Adams; "Minuet of the Graces," Loeschhorn; "Deyade," Jensen; "Castagnetten," Ketten; "Chant Elegiaque," Op. 72, Tschaikowski; "Danse Characteristique," Tschaikowski; "Galata," Paridies; "Danse d' Etoiles," Op. 66, Ch. Godard; "Valse Serenade," Godard; "Kleiner Schelm," Op. 424, Beher; "Idilio," Lack; "Caprice Brilliant" (four hands), Sherwood; "Spring Thoughts," Schmoll; "Minuet Favori," Grieg; "2d Mazurka," St. Saëns; "Arabesque," Wilson G. Smith; "Vesper Chimes," Wilson G. Smith; "Rondo Polka," Holst; "Dance on the Lawn," Boehm; "Rustic Dance," Meyer; "Danse Rustique," Mason; "Danse Moderne," Dennee; "Fröhlicher Jägersmann," Merkel; "Cabalietta," Lack; "Dance Caprice," Op. 348, Mosby; "Petit Bolero," Ravina; "March of the Dwarfs," Op. 54, No. 3, Grieg; "Butterfly," Grieg; "Berceuse," Schytte; "Polonaise," Op. 86, No. 3, Hollaender; "Witches' Dance: Concone," Cady; "Waltz in A Flat," Moszkowski; "Waltz in E Major," Op. 34, Moszkowski; "Bell Rondo," Streahbog; "Flying Leaf," Spindler; "Resolution," Lichner; "Canzonetta," Liebling.

—A painting of too much detail, where the fine lines are given too carefully, loses in the greater quality of breadth. When one refines a vocal performance to the faultless excellence of Patti, it is no longer singing, but only superb vocalism. The great critic of Berlin, old Professor Grell, after attending one of her concerts, said: "I heard a wonderful lot of notes; I should like to hear her *sing* once!" Some organists over-refine their performance until it is a mere display of organ registration, and in no sense organ playing. Pianists reduce their work by a similar process until it is merely playing with the piano and not piano playing at all. A small boy I know of recently had the present of a penknife. He wanted to have it very sharp, and went to the steam-mill to grind it. On his return home he said, "Papa, it won't cut anything now;" an examination showed he had ground the blade entirely off. The middle course is the safest. *In medio tutissimus ibis.*

* * * *

—The following, from the Boston *Musical Herald,* deserves thoughtful attention at the present time of beginning the season's musical study: Parents and guardians seem to hold the idea that the ability of the teacher selected to direct the early musical education of children is a matter of little or no consequence, provided his terms are low. In such cases, it is considered by them that a competent instructor will, at a later stage, be amply sufficient to complete the work thus unsatisfactorily begun. It would be equally logical to call in a doctor's boy to attend them in a serious illness occurring during childhood, reserving the services of a skilful practitioner until they had arrived at maturity. The mind of the young is particularly susceptible to first impressions, and, if properly directed at first, a foundation is laid that will remain. Bad teaching is far less harmful at a later period, just as disease is less likely to make serious inroads on a constitution fortified by early care. On the other hand, bad habits once acquired are difficult to eradicate; and the process involves, in most cases, recommencement on a new basis, work that is not only unsatisfactory to the skilful teacher, but irksome to the pupil, and calculated to dishearten young people to an extent sufficient to impede after progress.

A NEGLECTED ESSENTIAL.

MUSIC AND LANGUAGES.

BY E. M. TREVENEN DAWSON.

IN the good old times of our grandmothers were always bracketed together on the pros "young ladies'," or "young gentlemen's" se foremost among the "elegant" accomplishment for all "genteel" young people. And still, among the "extras" of the private school or h curriculum, the two are generally classed toge be sure, "music" in the former case meant very a superficial acquaintance with harp or guitar, guages" the merest smattering of Italian or Fr the other haud, in schools of the present day French, and Italian usually *can* be learned, a thoroughly; boys, hy the way, generally lear languages at the expense of the living, while, a of fact, music (in the form of pianoforte play events) is far more universally cultivated. school-boy or girl show signs of talent for mu she leaves school early to enter one of th academies or colleges, so that where a modern has been taken up, the pupil has probably no yond the rudimentary stage. Now too often save music are thrown to the winds, school l quickly forgotten, and the musical student enthusiastically, for several years, a miserably course. Working hard for scholarships and attending choir practices and orchestral rehears ting up" pieces or songs for students' concerts ambitious flights in composition and attemp early Opus numbers performed or published, h music lessons and daily practice, the intercou fellow-students and attendance at public conc up the young musician's time completely. T training over, and the academy left, begins work of life, either as "artist" or teacher.

And now I come to my point, which is, that a the latter a music teacher who has no know languages soon finds himself at a great disad and that, as in name, so also in reality, m languages should still go together.

Take the mere fact that titles of compositio often in a foreign tongue, for some inscrutab even a native composer preferring to duh hi Song "Bercense" or "Wiegenlied," his Spring "Frühlingsgedanken," his Study in A minor en l'A Mineur," and so on *ad infinitum.* Und circumstances it may become decidedly embi when pupils ask the meaning of such titles. I m instance, when I first began teaching, althoug well acquainted with French, literally did not word of German, and well remember vaguely w whether "Aus tiefster Seele"—the title of a pie my school-pupils was learning—had any connect the deeps of the *sea* (please note the glorious nunciation this involved!), and frantically i from the other mistresses whether they could the meaning of "Deine Augen" (another piec yet again, when asked by a pupil what h "Siegeslied" signified, being strongly tempted it had something to do with a *siege* (!); but w fraining from an opinion, I could only promise ig ously to find out.

Of course, to teachers of singing, Italian as German is almost a *sine qua non,* operatic aria one and standard Lieder in the other (Schubert, Brahms, etc.) having to be taught in the Translations are not always to be had, and eve they are it is often of little help to the right int tion of the music, for he the foreign text ever fully rendered, important words or phrases *mu* come in quite a different place, thus altering pression required.

As regards Italian, although, as just stated, necessity for *singing* masters and mistresses, I consider it so for the piano teacher. Such was experience, at least; for having in my student vested in a grammar and reading book, and tau self a certain amount, I find it of very little se

SELF-EXALTATION.

A PUPIL of a famous music-teacher went to him one day and said:

"I am completely discouraged, for I don't seem to make much progress." The young man, so the story goes, went on to state the particulars, to all of which the teacher listened patiently, and then he coolly remarked:

"It is not at all strange why you do not progress."

"You can tell me how to improve?" said the pupil eagerly.

"I can. It is a very simple explanation. You exalt yourself instead of your art. When you forget your own personality you will begin to comprehend the meaning of music; not before."

Herein lies the secret of nine-tenths of the failures of our ambitious amateur musicians: They are so wrapped up in their own importance that they forget everything else.

In starting out to study any particular subject, it will be found that the more time and attention one devotes to its pursuit the more the field broadens and the further away seems the object of attainment. In other words, the moment we make up our minds to carefully solve the meaning of an intricate subject, that moment we are confronted with numberless problems that seem to confuse us instead of leading us in the right path. We are in a condition such as Pandora found herself when she opened that famous box, and everything appears to be in a chaotic state. In one sense, we are in the densest of clouds, through which, it would seem, the sunlight could never penetrate. At this point we should stop and rest; then harmony and light will come out of the discord and darkness.

Many and many a musician has come to grief through self-exaltation, and it has been the means of his reaching only a very low height of musical progression.

The person who exalts himself above all the musical knowledge that is possible, simply dwarfs his own growth, shuts the door of advancement in his own face, and comes to a standstill. The instant a person thinks that there is no more for him to learn, that instant he makes it impossible for him to do so, because he limits his ability to grasp any further knowledge. As soon as he sees his error he begins to think, and then the ideas follow each other so rapidly that he naturally becomes confused.

The fact that you can play a little better than your brother musician ought to inspire you with still higher aspirations to beat your own record; for, no matter how skilful you may be, there is still more for you to learn. You ought to be happy in the thought that you will never reach the top of the ladder. The satisfaction and victory consist in the climbing. It is not because music is elusive; she never leads you astray. She is generous, kind, yet severe; considerate, painstaking, thorough.

It matters not whether you are an amateur or a musician of the highest standing; you can not afford to indulge in self-exaltation. If you persist in it the fair goddess will smile on you no more.

However it may be with prodigies, it is certain that art comes to very few of us grown people "unsought"; but we believe that music would smile more benignantly upon us if we were not so wrapped up in the cloaks of self-conceit and indifference.

Because we would caution you not to exalt your musical talents, and thus prevent your growth, you must not go the other extreme and imagine you know nothing about music. That would retard your progress also. Give yourself credit for knowing something, of course.

The most skilful and highly educated performers are unassuming, modest, and retiring. They are not burdened with self-exaltation, because their thoughts are wholly on their work.

One of the greatest violinists in Germany, who was beloved by all his pupils because of his thorough methods of teaching and his simple manners, said one day:

"I only regret that I can not live my life over again, so that I might learn something of the grandeur of music."

These words produced an indescribable feeling of respect, awe, and sadness upon his hearers, and they never forgot the peculiar look that lit up his face like an inspiration.

Think ever of your noble art, but exalt not your own efforts in self-estimation; that is retrogression. Every moment spent for the advancement of the musical art adds not only to your own progress, but to that of the community in which you live.—*From The Metronome.*

TIME VALUES.

BY J. R. CHAPMAN.

I HAVE read with much interest the article in the August ETUDE, "Aids in Teaching Time Values," with its practical suggestions.

It is true that much of the difficulty in comprehending time values lies in the "lack of proper understanding of arithmetic as taught in the schools." Therefore, music teachers must needs be arithmetic teachers, as well as kindergartners and half a dozen other things; but I always, if possible, avoid the use of the terrible word "fractions" in my explanations. The thing itself is so simple, and the *word* seems to be such a bugbear, inherited from fathers and mothers who "cried their way all through fractions, and never *could* understand them," by their own account; that I never paralyze a pupil's faculties beforehand by the suggestion of the dreadful term.

I, too, have tried all manner of devices to make clear the subject of time values, have made drawings innumerable on blackboard and paper, have illustrated the matter in every possible way, only to meet with discouraging failure in many cases. One illustration, however, has succeeded occasionally.

This is a sordid and money loving age and country, and the value of money (if not of "time") is pretty thoroughly understood by even very young children. I tell them I want to spend a dollar and ask what a dollar is, and of course this brings out a description of a silver dollar. Further questioning develops the fact that two "half dollars" or four "quarters" are equivalent to a dollar, "only you have to have twice (or four times) as many of them to make a dollar," etc., etc. They can readily understand the use of two quarters and a half, or combinations of other denominations to "make a dollar," and even the puzzling subject of the "dot" becomes clear when illustrated with "three quarters." I admit that this method is defective, as involving more "small change" than the average music teacher can command for "object lessons," besides savoring of arrogance and purse-pride inconsistent with the meek and lowly bearing proper to the followers of the musical profession, where the relation of notes to dollars is not always apparent. One could, however, use it without the actual, visible coins. It has, moreover, the practical objection of decimal division below the quarter dollar, instead of divisions by two, as in case of the actual notes; but this does not seem to be a stumbling-block in the way of comprehension, and the device has succeeded more than once. I give it for what it is worth, and if it helps *one* teacher to make a vexed subject clear to *one* pupil, I shall have gained my purpose.

As for the bright side of the picture, one sometimes (alas, *only* sometimes) finds a pupil who seems to have an intuitive sense of time and rhythm.

One very little girl, who had taken but a few lessons, and was just beginning to play both hands independently, had an exercise with two half notes in the bass and eighth notes in the treble. She played it so well, smiling all the while, that I said to her, "Why, Nina, you played that very nicely; how did you manage to get your time so well?" "Why, you see, I just play the big, fat half notes are the papa and mamma notes, and the others are the eight little children, running away from them upstairs, and they never *can* catch them, for the children can run four times as fast as the poor fat papa and mamma notes." And she laughed at the picture in her mind as though it were the most comical thing in the world. To her practicing was never tiresome, but all "make believe" and "playing" at things that existed only in her own imagination. "Five-finger exercises" were a joke, and "scales" a frolic, and one had never need of a "device" to secure her understanding.

Would there were more such pupils.

FLOWERS BY THE WAYSIDE.

WISHING, of all employments, is the worst.—*Edward Young.*

Wisdom is ten thousand times better than pleasure.

Nothing is more terrible than active ignorance.—*Goethe.*

Ignorance, when voluntary, is criminal.—*Dr. Samuel Johnson.*

If you would lift me you must be on higher ground.—*Emerson.*

When I hear a young man spoken of as a great genius, the first question I ask about him is, *Does he work?*

The really disgraceful ignorance is to think you know what you do not.

It is true I take a long time to paint, but I mean my painting to last a long time.—*Zeuxis.*

No matter what his rank or position may be, the lover of books is the richest and happiest of the children of men.—*Langford.*

The faithfulest of us may say with sad and true old Samuel,—"Much of my life has been trifled away."

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. He should be at least as advanced as this in music.—*Schumann.*

Whatever you dislike in another, take care to correct in yourself.

Our greatest glory is not in never failing, but rising every time we fall.—*Confucius.*

Any one may make a mistake, but none save a fool will continue in it.

A song in the heart is better than a grand piano in a gilded parlor. Real riches can not be counted out in coin. We are rich in what we are. People are troubled because they live in back streets, but the alley is as near Heaven as the avenue.—*Dean Hodges.*

Oftentimes it is little faults, little carelessness in conduct, little blemishes in character, the "no harms" that make fairly good people almost useless, so far as their influence goes.

Every duty omitted obscures some truth we should know.—*Ruskin.*

Men are usually most grateful to those who help them to deceive themselves.

NOT YOURSELF, BUT YOUR ART.

If you would be progressive, you must be liberal-minded. Liberality teaches you how to judge impartially and accurately, and it takes you out of the old ruts on to the broad highway of development.

Perhaps, some may ask, "How can I become liberal-minded?" We will tell you. First of all, try to realize that the musical art is of much more importance than you yourself, and that it does not in the slightest degree depend upon you for existence. Second, that there is always something for you to learn in music, and that there are musicians who are blessed with abilities equal, if not superior, to your own. Third, that you have the same chances for getting musical knowledge that are given to others, and that your grasp of the same is wholly dependent upon your own efforts. Thus you are placed in a position to judge and to be judged—a position of which you may not feel ashamed in the least. It would be unfair, of course, for you to be simply a critic, for, if you have not opportunities for being criticised as are accorded the "other fellow," your progress will be much slower than his, and he will soon out distance you.—W. H. A.

—He who has a correct taste may lose it. Contact with poor musicians, listening to poor music, like intercourse with immoral persons, will contaminate, when we shall have fallen into corrupt taste, and regard that as beautiful which has no beauty.

FOUR STAGES OF STUDENT LIF

BY HARVEY WICKHAM.

THE subtle metamorphoses through which
is passing affect the mind as well, and the co
of an intelligent being change from hour to ho
convenience, we divide life into periods, as a m
tician divides a circle into a polygon; and sa
looked, or felt, or thought,—in childhood, in
maturity, in old age. The epochs of history
natural, but artifical; yet they are as necessa
division of the year into months.

Let us, therefore, consider for a moment four
student life and the ideas incident to them,
were cut off by definite boundaries, and not,
they are, run together in one continuous se
evolution.

THE REIGN OF NOVELTY.

When, after due commotion in the family ci
decided that a child shall take music les
imagines that some mysterious and all but m
fluence is about to be exerted upon him. H
instruction is much like innoculation, and he ex
teacher to impart knowledge to his mind as a p
would inject virus into his veins. To the chi
playing is like a puzzle,—easily done when
plained. He thinks that his teacher has but
him how, and straightway his stiff fingers
lightly over the keys. That progress is the prop
result of individual effort is knowledge tha
later. This is the stage of ignorance, and when
to an end the chances are ten to one in favor o
plete abandonment of the enterprize.

THE DAWN OF AMBITION.

Should lessons be continued, the pupil soon
realize that he is gaining knowledge and pow
begins to understand the meaning of the word
cian," and with this understanding comes the le
further enjoy the sweets of accomplishment. H
a student, and is willing to undertake any a
work. To undertake—but not to complete. H
tion is not so encouraging as it seems. The
industry which promises to bring forth a hun
has no root. This is the stage of enthusiasm
thusiasm that is not wedded to perseverence.
he stands at the brink of success and there
prospect of the advanced player becoming a
there is a relapse.

THE SEARCH FOR A SPHERE.

There is no pleasure in having accomplished,
in accomplishing. It is the first few steps in
fession which are taken quickly and easily.
grows difficult as perfection approaches. The
is a chance if he who was so anxious to b
Paderewski does not conclude that he would rat
Turner or a Kipling. The rolling stone imagi
he has mistaken his calling, and begins to dabb
and in that, in the hope of discovering his prope
of action. This is the most melancholy stag
and the common saying that drudgery lies at
ginning is responsible for many of the wrecks
period. Coming unexpectedly upon a Sl
Despond when in sight of the Delectable Mount
caused many a traveler to sink who might ha
saved if warned.

THE BIRTH OF CONSTANCY.

Soon the charm wears off of story-writing
painting. They, too, lead to satiety, and th
pointed musician comes back, sadder and wise
own art. He has learned something by his tr
forbidden ways, too. If he has lost much valua
he has also gained wider ideas and some useful
tion. He sees that it is nonsense to throw a
technic acquired during youth, and attempt to g
ing manhood, technic of another kind. The
which were fairly nimble with the keys, are s
the brush or pen. Those who have abandoned
ing for another and succeeded are rare exception
one may find that he has chosen a path in life too

HOW A PUPIL ROSE TO SUCCESS.

BY ROBERT BRAINE.

I FREQUENTLY hear musical students, or would-be musical students, for the most part in the smaller towns, bewailing their lack of opportunity of hearing good music, and of studying with eminent teachers. "If I could only live in New York, or Boston, or Cbicago," they will say, "and study with Prof. Jones, or Smith, or Johnson, at $3 a half-hour, and have plenty of money to attend the opera and the symphony or chamber concerts every night, I might try and do something; but living here in a small town, with nobody for a teacher and nothing to hear, what use is it for me to study?"

Then, again, you will bear students who reside in Boston or New York or Chicago bewailing the fate which they are forced to endure, of being forced to study in America instead of Paris, or Berlin, or Italy. "If I could only study in Berlin with Joachim," sighs the violin student, shutting his eyes to the fact that we have some of the most thorough teachers of that instrument right here in America. "If I could only go to Paris under Marchesi," groans the vocalist, turning up her pretty nose at all the eminent vocal teachers of our great capitals. "It would be some use to try," gasps a third student, "if I could only live in Vienna and study nnder Leschetizky."

And so it goes; the dwellers in our smaller cities have their eyes turned to Boston, New York, Philadelphia, Chicago, or some of our smaller cities, as the Mecca of their fondest dreams, while the music students of these cities ignore the great advantages which are theirs, and sigh for Berlin, or Paris, or Vienna.

Of course, it is the best course, if one's time and means permit, to go to the fountain-head of musical knowledge, wherever that may be; but if this is impossible, how foolish it is to neglect the opportunities which lie within one's grasp. As Schumann says, "Do not bother your head about success; always strive to become a great and greater artist, and the rest will come."

Read the biographies of the immortal singers, instrumentalists, and composers, and see if many of them were born with a golden spoon in their mouths, so far as musical advantages were concerned. On the contrary, the reverse seems to have been true. The greater number seem to have sprung from the loins of poverty. We find many of them the sons of innkeepers, tinkers, shoemakers, coachmen, blacksmiths, and laborers. Many of them have sprung from small towns, where the musical advantages would seem to have been absolutely *nil*. Their love for their art was so strong and their perseverance so great, however, that every obstacle was surmounted, and they succeeded in the end. It is only the faint-hearted and untalented that fail in the musical battle.

Musical biography is full of examples of musical talent which first saw the light in garrets, in lowly farmhouses, or in the slums of poverty; but so strong and genuine was the talent, that it grew up to a lovely blossom in the uncongenial soil in which it started.

There are thousands of young people in the smaller towns all over the United States sighing for musical advantages, when they should be working. Taking the example of a young person of either sex in one of our smaller cities, his case is not nearly so hopeless or desperate of becoming an artist as it would seem. No matter how small the place, there is likely to be some one in it who has studied, at some time or other in his life, with a good teacher, and would be willing to give lessons to the ambitious student. If not, there is likely to be a larger town at a comparatively short distance, where good musicians and teachers can be found.

It will be said that where the pupil is obliged to go to another town for lessons, the expense in money and loss of time is very great. If so, the lessons can be taken at less frequent intervals.

As an incentive to struggling musical students who live in small towns, far from any of the musical advantages, I am going to give an account of how a young friend of mine achieved an education in music, in the face of what would seem to be insurmountable disadvantages. He was very poor, and lived in a hopelessly "jay" town of 900 inhabitants, about 100 miles from Chicago. There was not a teacher worthy of the name in the place, nor in any of the neighboring towns. All the playing was of the "main strength," "two-step" variety, and the player who played the fastest was considered the best. This was the seemingly hopeless atmosphere in which young "L." found himself growing up. One of the "two-step" pounders taught him to play a few "tunes" by ear, and all of his first playing was done in that way, on an old rattle-trap of a piano. One day he made the acquaintance of a piano agent, who came to the village to try to sell a piano to one of the villagers. The agent was something of a musician, and took a great interest in the boy who was so determined to become a musician. He gave him the name of an excellent piano teacher in Chicago, and advised him to go to the distant city and see him, even if he could take but one lesson. The boy promised to take the advice, and thanked the agent warmly.

A month later, Prof. H., a leading teacher of Chicago, was much amazed to see an awkward country youth step into his studio and inform him that he had come from "J.," a distance of 100 miles, to take "a lesson" in music, and that he probably could not save money enough to come again for two months, as he could only save a dollar a week. He told the teacher about his circumstances and aspirations without reserve, and, upon being invited, played the few compositions he knew by "ear." Prof. H. saw through the boy's playing and musical interest that here was one who would succeed, no matter what obstacles lay in his path; so, instead of telling him that with such infrequent lessons and lack of opportunities his case was hopeless, that the "hill" was a little too steep, he gave him words of encouragement, and told him that it lay entirely within himself whether he would succeed or not. Then he started in to see how much he could give this ambitious country lad in a half-hour lesson, which, however, the kind-hearted teacher lengthened to an hour lesson when he saw the rapt attention with which his pupil drank in his instructions.

He first advised his pupil to buy a book containing a short treatise on music, by which he might become familiar with the signs employed in music,—clefs, bars, repeat marks, signs of expression, phrase marks, swells, etc. Next he gave him an old music-book which was kicking around the studio, and assigned fifty pages of music in which the student was to write the proper name over each note and to designate the key of each composition. This was to serve for private study for the pupil for two months, as his first beginning in musical theory.

Next our teacher showed his pupil how to hold his hands and strike the keys with his fingers. He showed him that the most prevalent mistake was to strike the keys with the fingers held straight instead of curved, and with the under surface of the fingers resting on the keys instead of the tips of the fingers merely. He gave him a copy of "five-finger" exercises, and showed him how to play the first two or three, and then assigned him sufficient to occupy his time for two months. Next he gave him a book of elementary exercises for the piano and assigned a large number of exercises. He taught him how to count, and explained that unless the young student counts in some manner, either mentally, with the voice, or by beating his foot, it is impossible for him to learn to play steadily in time. Of the three modes of counting, he advised his pupil to learn to count audibly when practicing, for if this important lesson is learned the teacher can hear the counting of his pupil in the lesson, and correct any mistakes in the counting. He explained to him that most of the bad playing in the world, as regards time, is caused by the faulty counting of the players. They count as they play, not play as they count; that is, instead of adapting the various passages of the music to a steady, uniform beat, they adapt the counting to the exigencies of the music. Easy passages they count very rapidly, and difficult passages very slowly, and so unevenly that anything like regular rhythm is lost.

In order to learn to count evenly and correctly, the professor advised his pupil to walk around the room for a few minutes each day, counting one to each step he took, and counting first four, then two, then three, then six, a minute at a time each, in order to learn to count the various varieties of time. He also showed him that there are two accents in $\frac{4}{4}$ time, a strong one on the first beat and a weaker one on the third beat; in $\frac{3}{4}$ time, a strong accent on the first beat; in $\frac{2}{4}$ time, an accent on the first beat; and in $\frac{6}{8}$ time, a primary and secondary accent on the first and fourth beats respectively.

He left the explanation of $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$, $\frac{2}{2}$ time, etc., to the next lesson for explanation.

He then assigned his pupil 16 pages in the book of exercises, to be studied at the rate of two exercises a week, and stated that he would expect him to know the names of every note, every sign, every expression mark, and the location of every note in the music by the next lesson. He played the most difficult portions for him and showed him where the worst difficulties lay. In order that his pupil should count at the proper speed, this pearl of a teacher marked each exercise with its proper metronome speed, and as it was hopelessly beyond the country boy's means to buy one of the elegant mahogany affairs with a bell, he advised him to send to THE ETUDE and buy one of their useful pocket pendulum metronomes, which would answer the same purpose. He explained to him that he could hang the metronome up on a nail in the wall next to the piano, and set it to swinging, after having adjusted it to the proper speed, so that he could get the exact movement of the composition he was about to play. He also told him that, although constant playing to the best of metronomes would make a pupil's playing too stiff and mechanical, it is occasionally a good idea to use it, so as to see that the regularity of the beat is observed.

Our teacher also advised his protege to subscribe for a good music journal, such as THE ETUDE, and read it through every month, even though he would be unable to play the music as yet. He explained that an immense amount can be learned by a diligent pupil in reading good musical journals and musical works, which will give a pupil a good idea of the musical life, and which will impart information that will lighten the teacher's work in a wonderful degree, and enable him to concentrate his attention chiefly on giving directions in tone, style, phrasing, etc., and things which can not be taught by books alone.

It may seem strange that our Chicago teacher should have been able to map out all this work in one hour, but he did so, and sent his pupil home with an entirely new idea of music. Now, it will be plain to teachers of both sexes that only an exceptional pupil would have profited by such a lesson; but this country lad was an exceptional pupil, and he threw himself into unraveling the mysteries of his task with an ardor which dashed aside every obstacle. His teacher had told him to write to him on any point which proved a stumbling-block, and also to note down on the margins of his books and music anything which was in the slightest degree puzzling to him. Following this advice, he wrote to his teacher once or twice about things which proved stumbling-blocks to his further progress, and received kind and encouraging replies which set him straight in a moment. Other things in the music, impossible of explanation in a letter, he made a note of, to ask his teacher to explain at his next lesson.

At the expiration of two months he visited his teacher in Chicago again, and the latter was perfectly dumbfounded at what the young man had done. He had studied to such good purpose that he knew every note in the music, the name and definition of every sign, and every expression mark. So well had the work been done that the teacher was able to spend all the time in hearing him play, showing him the proper position of the arms and fingers, and how to execute the different touches which produce the various qualities of tone, etc. Of course, his playing had many mistakes, but as most of the teacher's time was not taken up in telling his pupil the names of the notes, the values of rests, notes, etc., he had plenty of time to correct them, as he only went over the difficult portions of the 16 pages.

To make a long story short, the youth went to Chicago at intervals of two months for two years. During that time so well did his teacher direct his studies that he became quite advanced, and even studied elementary theory and harmony by himself, with a little

his teacher.

In order to create some little musical atm
the dull little town where he lived, his teach
him to teach a few pupils, so that he could
one to play duets with; to play the organ in
church, which would develop steadiness of tim
faculty of musical leadership; to form a voc
(although he had not much voice) so as to have
part-singing and vocal sight-reading; and, final
ing and directing a vocal society.

It may seem incredible that one could accom
with so few lessons, but it must be remembere
pupil got his lessons perfectly, with the except
extremely difficult passages, which were all
teacher heard him play. He brought as much e
and eagerness to hear in solving each musical
in his studies as a Klondike miner would in de
claim paying $1200 to the pan. At the end o
years circumstances shaped themselves so that
dent could reside permanently in Chicago. A
years' study there he went to a flourishing Wes
and is now the chief musical influence there, a
making money rapidly. His example only goe
that in music, as in everything else, "where the
there's a way."

SHOULD PIANO STUDENTS ATTEND RECITALS?

BY EDWARD BAXTER PERRY.

THE answer seems so necessarily self-evident
phatic that we are inclined to say, What a
question! Yet it is a fact that nine-tenths of the
ing the piano in a given community do not atten
recital, even when both artist and programme
putably good and it is the only one to be give
accessible distance during perhaps the entire
The audience—for there is usually an audienc
though small—consists mainly of the élite an
adult citizens, the cultivated minority of the mo
educated and refined people, who attend for the
pleasure it affords them, just as they read goo
and, so far as means permit, buy good pictures
personal or professional advantage, but simply
gratification of an elevated taste. A few of t
enlightened and progressive teachers of music
sprinkling of their more advanced and intelligen
make up the balance. The great mass of those
studying the piano, who might therefore be sup
be most interested, and who certainly are in mo
need of frequent opportunities of hearing piano
invariably stay away. This seems singular and
ing, as well as disheartening, to earnest teach
have the best interests of their pupils at heart,
often instrumental in furnishing these opportu
considerable trouble and expense.

People study the piano presumably for the pu
learning to play it. To play it well, one must fre
hear it well played. Every piano student w
sufficient perception to know his own interests w
matter of course, attend every good piano recita
reach, whether he enjoys it or not, for the sake
he may learn and personally gain.

Let us for the moment strike out of the e
entirely all question of artistic pleasure, of refine
lectual enjoyment. Let us assume, for the sake o
ment, that the student neither has nor desires
any esthetic taste or genuine culture, or even gen
formation, regarding the art he is studying; that
all music but his own, and perhaps even that, is
Yet, if he ever expects to play even tolerably w
the sake of gratifying his vanity or filling his poc
is imperatively needful that he should hear muc
music well performed; indeed, more imperativel
ful than if he were possessed of greater natural le
taste for the art. He must have just this examp
model of what good playing should sound lik
standard and measure of his own efforts. He bas
by his very indifference that he has no musical i
of his own to guide him and must rely upon ot
furnish his standards.

Letters to Pupils.

BY JOHN S. VAN CLEVE.

T. C. R. Dutch West Indies.—It is an interesting and suggestive bit of modernism, this receiving a letter from a music-lover in the Dutch West Indies and answering it in one of the interior cities of the North American republic—Cincinnati. The question you ask awakens in me an earnest desire to be of help to you; but the answer is by no means easy.

You tell me that formerly you had devoted much attention to the study of the pianoforte, but that you have now resumed it, after a considerable interval of disuse, in order to further the studies of your nineteen-year-old daughter. The first head of my little sermon to you will be this: it is much to be regretted that you ever permitted the long parenthesis in your studies. In fact, I may say in general, since the larger number of our pupils are girls, it is one of the greatest disheartenments which we musicians encounter—this disposition of women students to allow marriage, at least in its earlier years, to put a patent extinguisher upon their music. However, maternal affection and ambition are noble motives and effective spurs, and if not quite so good as a disinterested art enthusiasm, let them have their perfect work. And, finally, now that you have resumed piano study, let it be an indestructible part of your life from this on till its latest day. We often lose sight of the most precious remarks for the labor bestowed upon music; because art, like religion, is chiefly precious for its unseen blessings, perfectly fitted to the individual need. You are, of course, working at a disadvantage in your remoteness from art centers, and in the consequent paucity of opportunities to hear performances. It is idle to veil that fact from you, yet it need not dishearten, nor even greatly discourage you.

There are various things which you can do. You can, first of all, learn the music thoroughly by close and conscientious study; and probably a hundred hours' thoughtful practice will represent the same amount of enthusiasm and sacrifice of ease, and of the lower for the higher, and the consequent result, in the West Indies that they would in Boston, New York, or Chicago. Again, you can do precisely what you are doing in still greater measure. There is much excellent writing upon all the great problems in music nowadays, and upon the interpretation of all great masters. There is a clever book, the initial essay of which is upon Chopin, by H. T. Finck, the brilliant critic of the New York *Evening Post*, and many allusions to the music of Chopin, more or less detailed, will be found from time to time in the columns of THE ETUDE. Some years ago I contributed a series of 12 analytical studies of Chopin to a musical monthly published by the College of Music of this city. It is my intention in the near future to revive, recast, and republish, in book form, this series of papers. You will find also, from time to time in various musical journals, lessons by well-known teachers upon standard compositions, the attentive perusal of which will help you materially, especially in technical details.

You say your daughter has a good musical memory; this is an admirable indication. I consider the power to perceive musical ideas with such clearness and intensity that they imbed themselves in the mind as no mean indication of musical talent; indeed, as a primary factor in that vague compound termed musical talent. This faculty of memorizing I would cultivate to the utmost, for, valuable as the capacity for ready playing at sight may be to a concert musician, to an accompanist, or to a general-utility man, it is of no value at all to a solo player, whose glory is not the amount which can be done in a short time, but the finish, vitality, and inspiring quality of the performance when heard. If we listen to a fascinating interpretation of some beautiful work, we do not in the least care whether the performer has known it a week or half a lifetime, nor whether it was mastered at the rate of one measure per hour, or a page per minute. Again, you ask if Schumann's "Music and Musicians" would be helpful in a certain way. Yes; Schumann was a marvelous man in that he had as much literary as musical gift. His critical writings are precious in every respect, but their highest and, indeed, their chief value consists in their attuning the mind to that elevated and poetical mood which renders it sensitive to that shy, inner sense of beauty which lives in the stream of tones, as the Greek naiad in her fountain. Schumann's mind dwelt perpetually where the beautiful images of poetry touch and blend like the hues of an evening sky. I strongly recommend the perusal and reperusal of such books as the one by Schumann which you mention. Indeed, it belongs decidedly to that highest class of the three mentioned by Lord Bacon: it is a book to be "chewed and digested."

Your illness is much to be regretted, but in this imperfect life of ours much deduction and loss must be allowed for. Even though you are forty-two, as you say, it is by no means too late for you to advance. If you had anything like a thorough training when young, a few months' practice will bring it all back again, and with bodily health and vigor you should be able to make perceptible progress for twenty years more. Clara Schumann, the greatest of women pianists, declared that from the age of fifty nine to sixty-four she made more progress than at any other period of five years in all her life. By all means resume and continue your studies. Accumulate a library of good works upon music, read journals attentively, practice diligently, and if you wish to be of the highest value to your daughter, study music for your own pleasure, for there is nothing which stimulates one soul like the magnetic glow of joy in another.

To C. S.—The name Ignatz Mihaly could scarcely be simplified in phonetic spelling, but perhaps this will help you a little: Ignats, accenting the first syllable, and Mee-ha-li, accent on the second syllable; make the "a" in the second syllable the Italian "a," as in "father."

To E. N.—Your question as to whether the zither would spoil the touch for the piano opens up an interesting technical debate. I should answer you first, yes; the practice of any other instrument—guitar, mandolin, banjo, zither, and even instruments so closely cognate to the piano as the pipe organ—is detrimental to the finesse of piano playing; but I think the worst of all instruments for pianists to meddle with is that enchantress—the violin. The position and action of the hands in violin playing are so radically different from piano manipulation that after a few hours' violin practice you will find your hands almost disabled for the keyboard. The word "spoiled" is too strong. But let us say that all other forms of technic are in some degree prejudicial and detrimental to that peculiar type of agile positiveness which the pianist must attain. However, if you have a strong and passionate desire to control some other mode of beautiful sound than that uttered by the pianoforte, and especially if it is necessary, as is often the case in remote communities, for you to give instruction upon more than one instrument, do not let the small abatement of your piano facility deter you. It is not advisable to attempt too many instruments, unless you are content with a level of comparative mediocrity.

To E. M. W.—You ask if in a measure marked *pp.* and a pedal also, you should use both pedals. No; not necessarily. Softness of piano tone is secured chiefly by gentleness in the blow administered by the flexor muscles, and may be enhanced by a stealthy slowness in pushing down the keys. The left-foot pedal is erroneously called "soft" pedal; it does not *weaken*, it only *thins* the tone of the piano. Its proper name is *una corda*, and it should be strictly used wherever that marks occurs, but not elsewhere. Its purpose is not to give dynamic so much as color effects to the piano.

2. "How should staccato notes be played? Should the wrist touch be used?" If the staccato notes are rapid, it is impracticable to use the wrist, and the brevity of tone must be secured by the fingers; but if staccato notes, especially double intervals, are to be made extremely crisp, with considerable gaps of silence between, the wrist is obligatory.

3. "How may one best overcome nervousness?" I discussed this subject fully and very analytically in a recent number of THE ETUDE, to which I refer you. I will merely add this: To overcome nervousness, first, be in good bodily health; second, know your music well; third, don't think about yourself; fourth, don't think about your audience; fifth, *do* think about your music.

FOR THE STUDENT'S ENCOURAGEMENT.

"WHAT is the use of all this toil and labor? I shall never be able to play perfectly." The discouraged student is apt to give utterance to sentiments of this kind. "Is it worth while," he is even tempted to ask, "or am I justified in spending so much valuable time in practicing when I can do so little to give pleasure or satisfaction as the result?"

If the work of study is only a tedium and a toil to the student, the question as to its being "worth while" need hardly be asked. The answer is emphatically, No. Artistic work of any kind undertaken for duty, and not because the student delights in it, is a mistake, and unprofitable. "Without enthusiasm nothing genuine is accomplished in art," wrote Schumann. Therefore there is little to be said to justify the student who does not love his work.

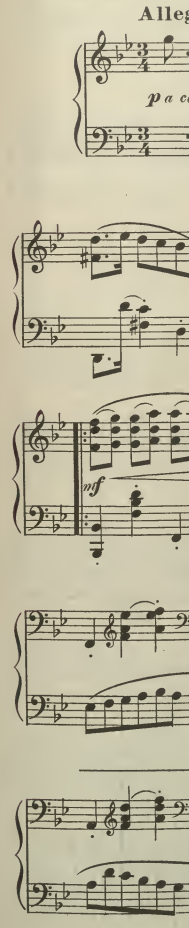
But when he is enthusiastic and feels his incompetence, is there not encouragement to be found for him? In the first place, he must dismiss from his own mind the thought that "self improvement" is selfish. The study of art demands sacrifices, and one of the first and foremost is the sacrifice of time. Therefore, that he must necessarily spend long and regular hours of practice need no longer trouble him. This is a *sine qua non* if art is worth while, and this question he need not ask. Beethoven lived for it; so also did Bach, Mendelssohn, Wagner. And is there not a host of glorious names to make such a question an absurdity? Therefore he may look upon the hours of "self improvement" at his instrument as amply justified, because in the pursuit of a noble and worthy object. He, perhaps, loves to study the works of the great masters of his art. He feels, however, that they are not appreciated by others, except as a welcome relief from conversation (or as an accompaniment to it) in the drawing-room. Their study is a delight to him, but it is so discouraging that he is not able to give pleasure to others by their performance. If he is so unfortunate as to be living in such unappreciative society, he needs the utmost sympathy, but he must not lose heart. It is useless, as the old proverb says, to "cast pearls before swine." The pearls are, nevertheless, of great price, and there will surely be found one or two who can value and appreciate them. In any case, the student may console himself that the study of the highest and best is necessary to his own progress. It may be, too, that, through his own enthusiasm, the most infectious of emotions, he may move to appreciation a few out of the circle of his "uneducated" public.

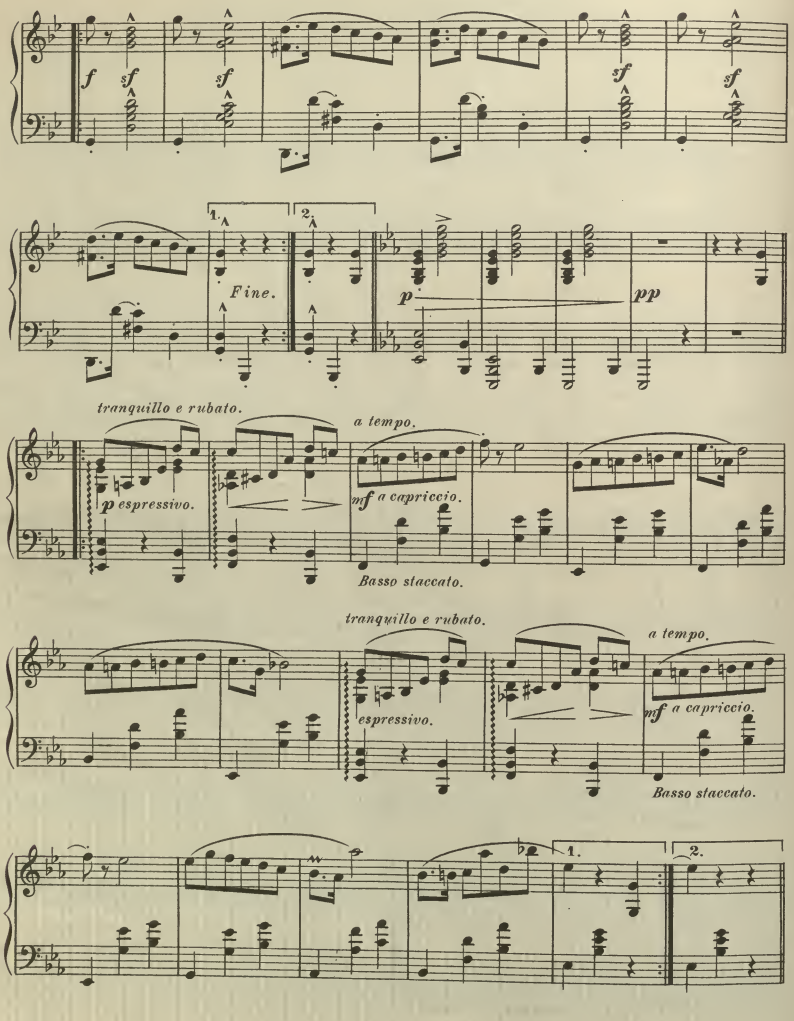
Certainly, to quote Schumann again, he should "scrutinize the public." There is a mine of good music which can be understood and enjoyed, and with which he could not fail to give pleasure by a wise selection. Let his deepest work be for his own pleasure and delectation only, if need be. It is the duty of a musician to become acquainted with the acknowledged gems and treasures of his art.

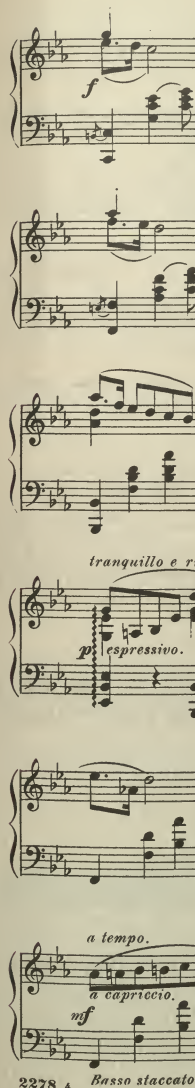
His "incompetence" is not a reason for giving up his study, but for continuing in it. With industry and enthusiasm he can not fail to become a more capable performer. It is, in fact, an encouraging sign that he is dissatisfied. It proves that he has an ideal, to follow which will lead him on the road to perfection. A performance which is the result of honest labor and love, will have in it germs of worthiness, though it may be also criticized for its faultiness. The questions are, then, answered. The student must not waste time and power in doubting himself. With enthusiasm for what is best in art, and patient labor to accomplish it, he will amply justify himself for any time he spends in its study. Then, even if he never attain to perfection, he will find that:

"The reward is in the doing,
And the rapture of pursuing
Is the prize the vanquished gain"

No 2278




f
sf
sf
sf
sf
1.
2.
Fine.
p
pp
tranquillo e rubato.
p espressivo.
a tempo.
mf a capriccio.
Basso staccato.
tranquillo e rubato.
espressivo.
a tempo.
mf a capriccio.
Basso staccato.
1.
2.


f
tranquillo e r
p espressivo.
a tempo.
a capriccio.
mf
Basso staccato

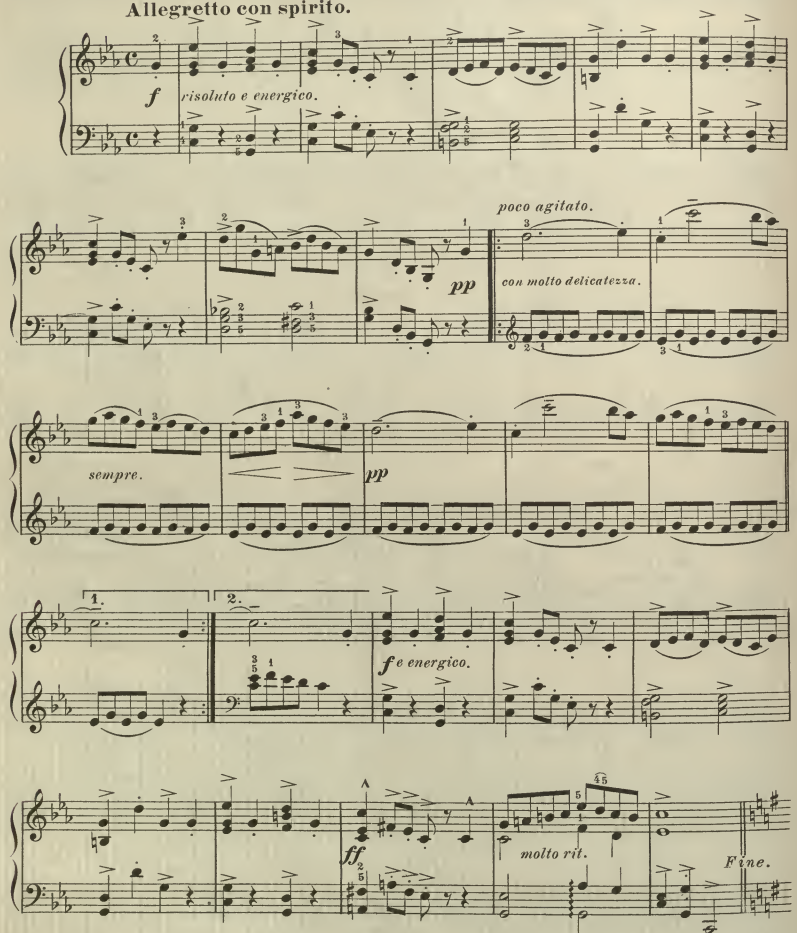
№ 2266

PAVANE.

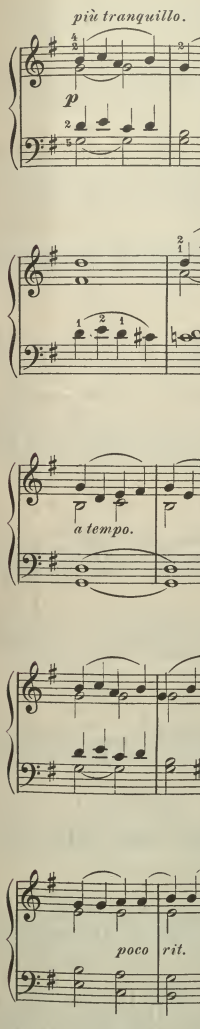
Style Renaissance.

OTTO HACKH. Op. 303.

Allegretto con spirito.



The Pavane is a stately dance which was very popular in the 16th and 17th centuries. The word itself is derived from Pavone, Italian for peacock. In the dance the performers described a kind of wheel before each other; the gentlemen danced it with caps and swords, princes in their stately robes, and the ladies with long trains, the movements resembling the stately step of the peacock. Like all early dances, the Pavane was originally sung as well as danced.



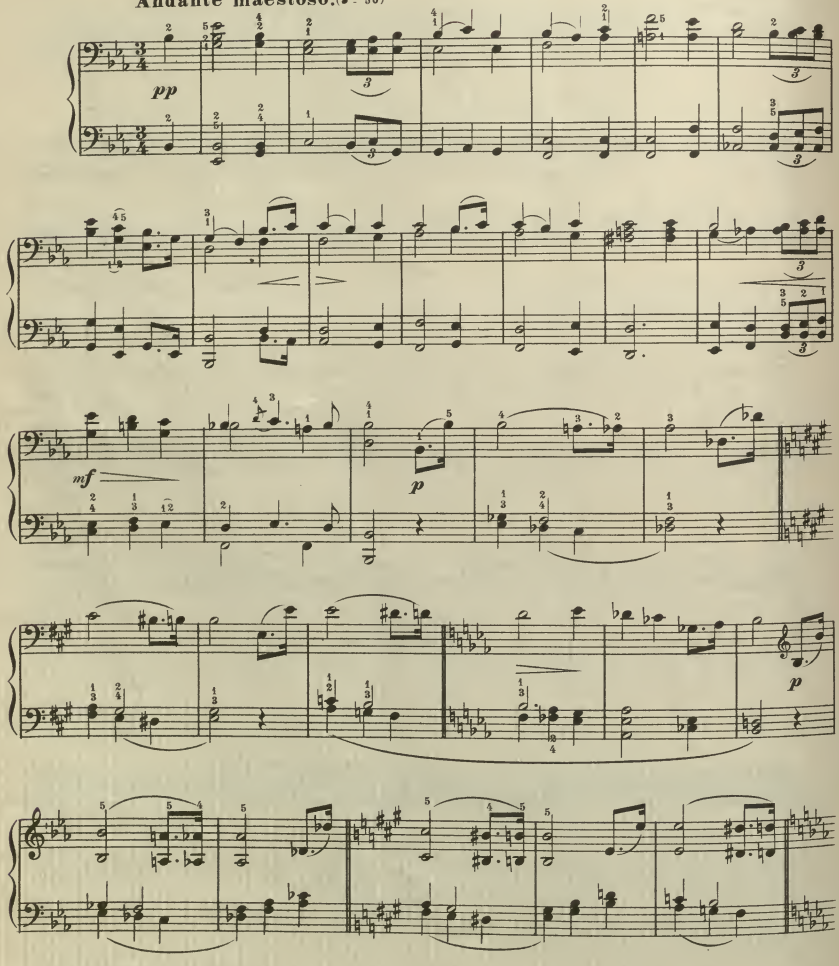
Pilgrims' Chorus

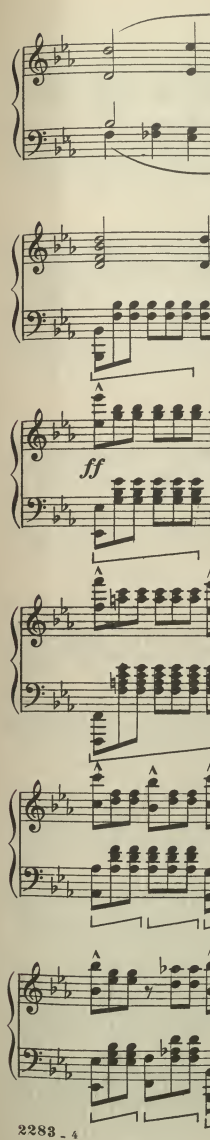
from Wagner's "Tannhäuser."

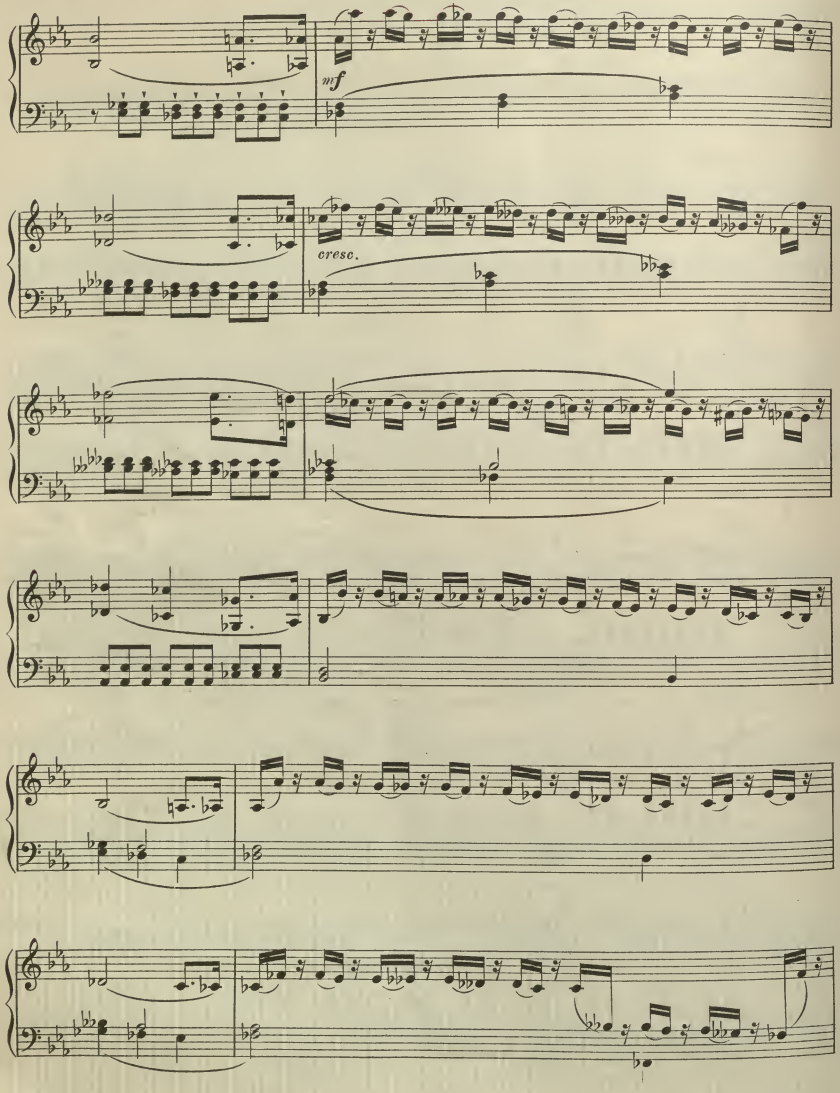
Revised and fingered by
Frank L. Eyer.

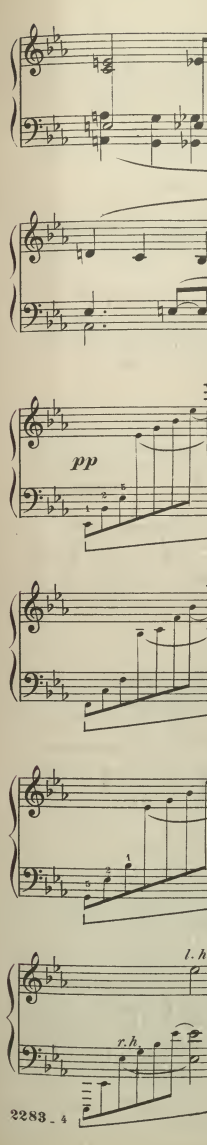
FRITZ SPINDLER.

Andante maestoso. (♩ = 50)





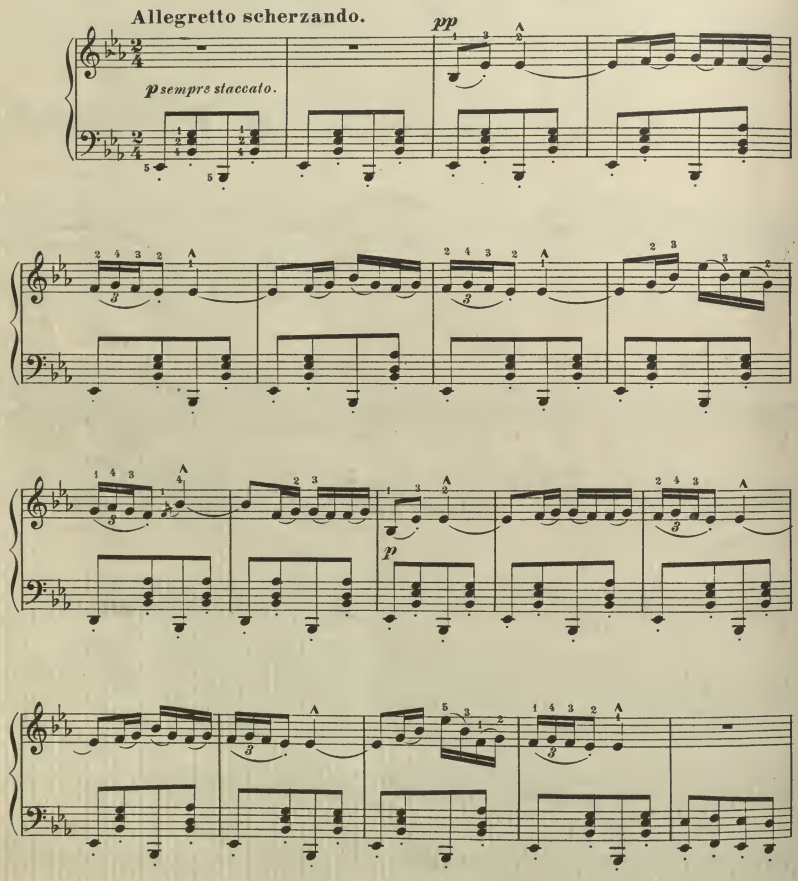

mf
cresc.

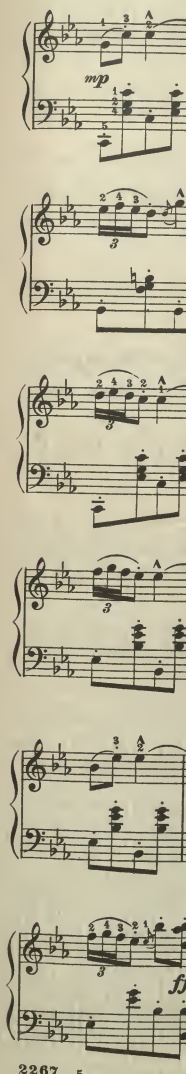

pp
l. h.
r. h.

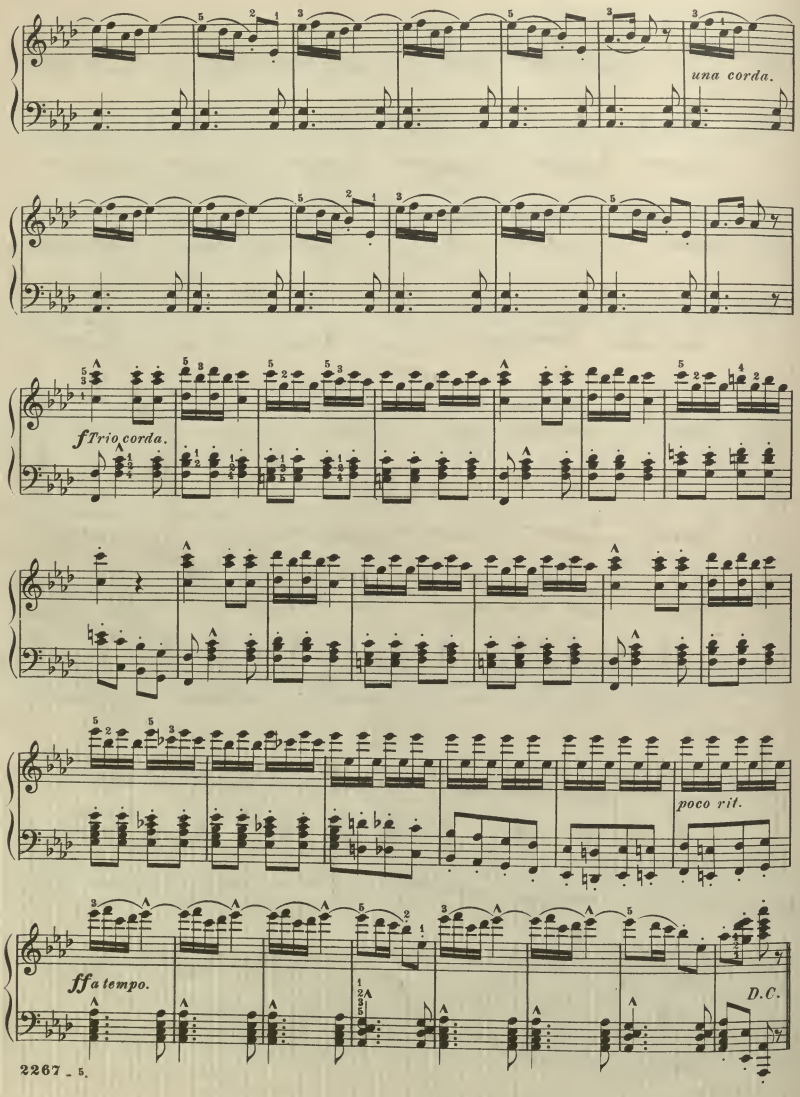
No. 2267

Norwegian Shepherd's Idyl.

ADAM GEIBEL.

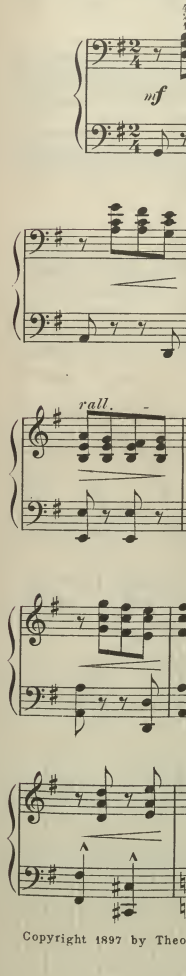


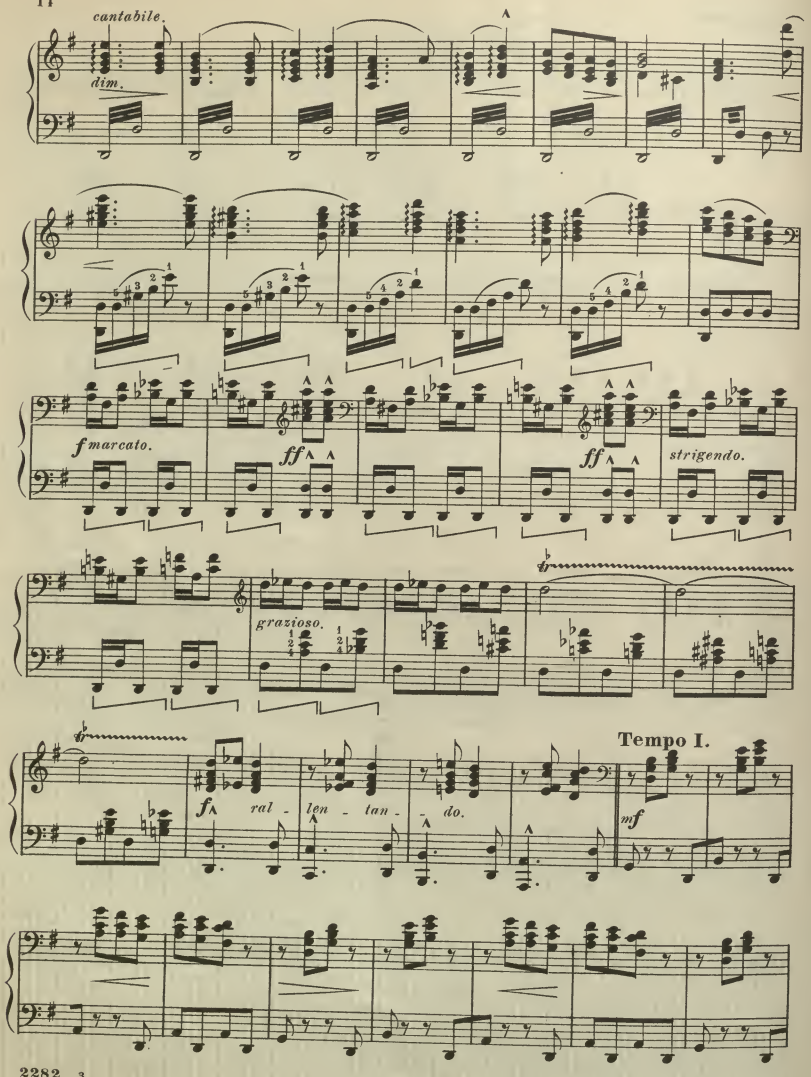


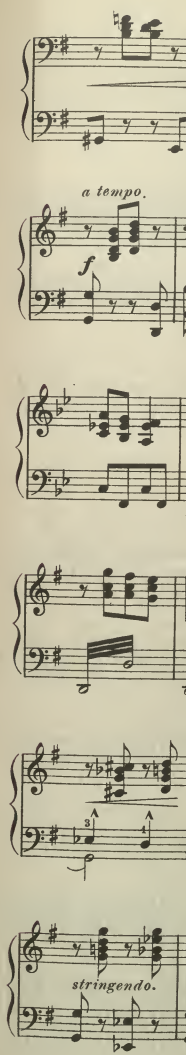


Albumleaf

Alleg




cantabile.
dim.
f marcato.
ff
ff
strigendo.
grazioso.
Tempo I.
f
ral - len - tan - do.
mf


a tempo.
f
stringendo.

HAPPY HEART.

WALTZ SONG.

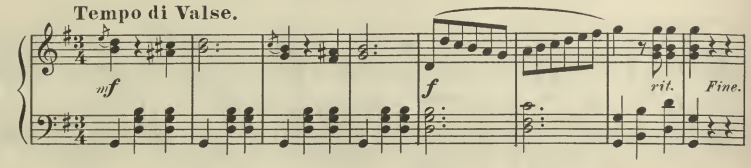
Adolph Kunz.

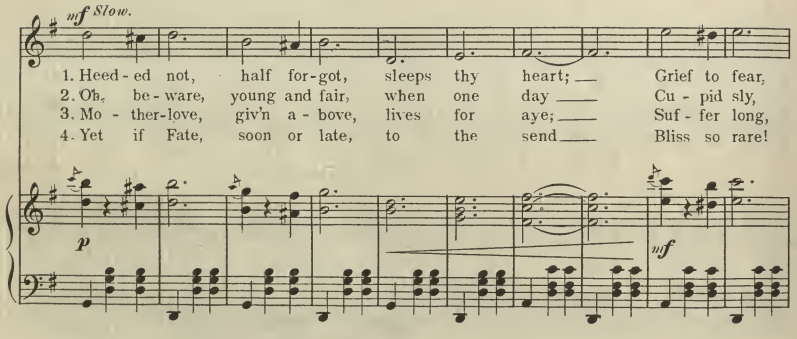
Paraphrase from the German by

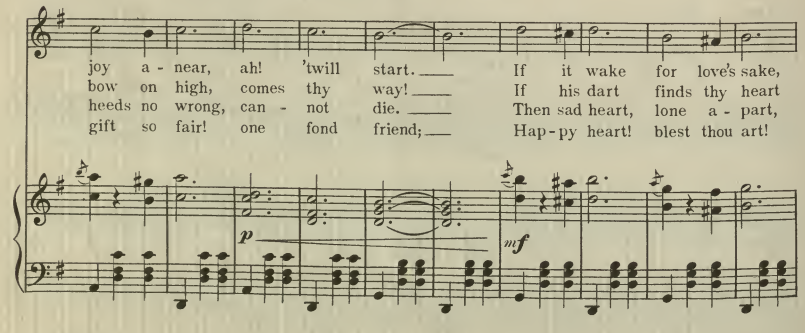
F. L.

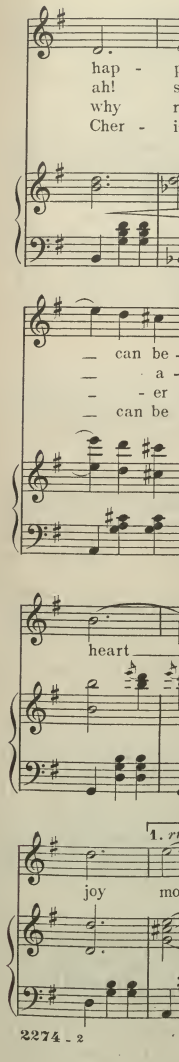
R. Förster.

Tempo di Valse.









No 2273

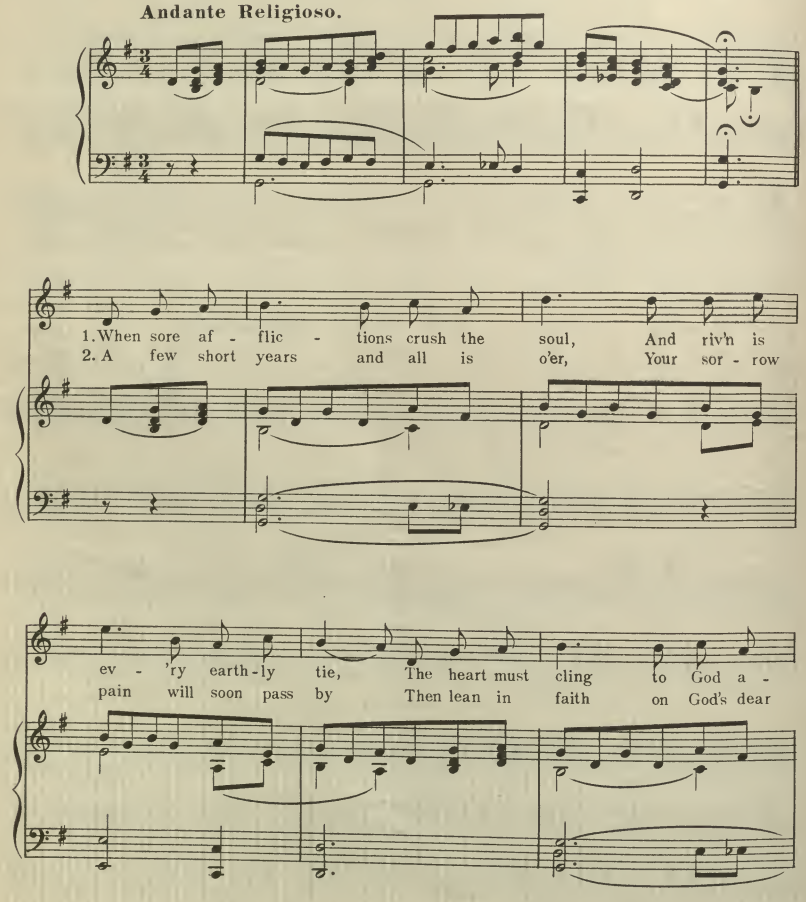
To D. Emlyn Evans, Cemmes, Mont.

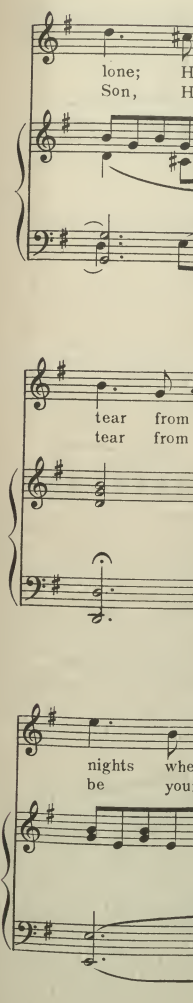
"He wipes the tear from every eye."

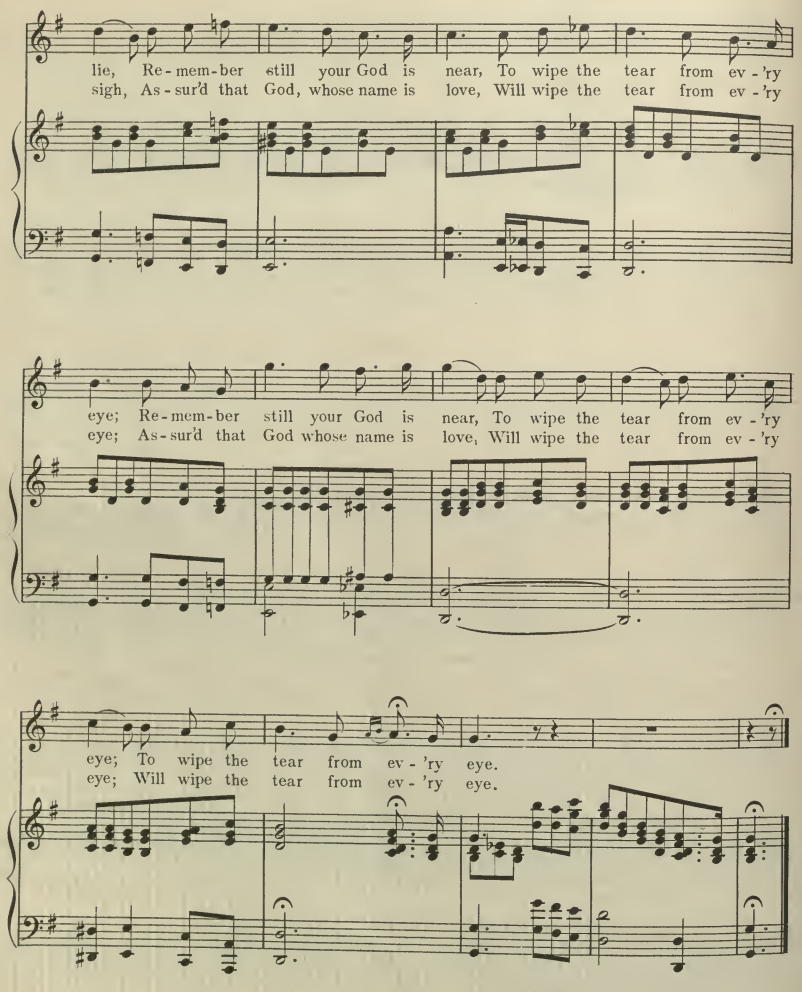
Words by
MRS. MACKINLAY.

Music by
GEO. MARKS EVANS.

Andante Religioso.







READING NEW MUSIC.

It is very difficult for a piano teacher to include everything he would wish in the hour. There seems to be no help for it but the honor of the pupil not to omit from h tice some items of study.

It is so important, for instance, that th new music should not be, as it often is, for to chance. It is a stumbling-block to so m lect makes the learning of new pieces a nec both master and pupil. Besides, an accompli so much valued in society, where his service unexpectedly required, perhaps for accompa is a branch of the art of piano playing that much upon practice. The player has to le advance of what he is playing; to take in the phrasing and, needless to say, the spirit position he wishes to interpret. To learn th the work of time and patient practice. The learn, alas, for those pupils whose teachers tion the importance of this branch of their s days go by; the printed page remains the to the pupil's eye—a tangle of bewilderi dismay him every time he wishes to learn a

A new piece! That is often an exclamatio but when it transpires that the key has fi flats, the pupil looks crestfallen. Here is a bling-block. The pieces chosen for the d exercise must be in varied keys; not alway account of the delightful scarcity of sharps the signature. Hence it is important that should have a say in the matter of the choi for reading; as it is only the most ambitiou would venture on four or five sharps, when attraction of C or G major on the opposite pa

It is well to read through several times a p ing such difficulties, for instance, as those just Sharps and flats will soon wear a more friend important consideration, especially to the pupil, as so many pieces are written in key black notes, to facilitate their execution. T of time and rhythm enters into the list of diff hinder the struggling reader. The knowled things belongs to the domain of musical theo application depends upon practice. If rhyt ural difficulty, as it often seems to be,—thou gifted with an accurate ear for time,—it migh as a distinct branch, the pupil learning to p time to measures containing various arran single notes with one signature. Do not frightened by the turns, trills, and other orn may unexpectedly occur; and to this end he them; but with beginners, it is better to until other more formidable difficulties are co

If the teacher finds that he can include rea regular lessons, the pupil is fortunate, and th hope for him. He can then play duets, first primo, and then the secondo part; but it m forgotten that what is easy to one is difficult and the tempo must not be too quick. It c ever, to involve a little struggle on the pup that he has to put forth his best endeavors time. If he makes a mistake, he must not he stop to correct it; but on any repetition of t will be on the alert to play that passage with ble. Or a simpler form of duet may be m teacher playing one hand, the pupil the other, and this is naturally easier for beginners.

As his fingers grow in strength and facili find his reading improve, as they will more spond to the demands made upon them. Sti much that the pupil may do, if he will, to do the fearsome appearance of a sheet of new m him learn to realize, first, simple melodies awa piano, advancing to easy pieces; and soon, by the page will convey some meaning to him, be tempts to reproduce that meaning.

Reading music is a complicated and not a involving, as it does, knowledge in so ma Surely, then, it is the teacher's part, by his interest, to forward his pupil's progress; to th belongs to work patiently, in the knowledge th

EAR TRAINING.

BY J. W. TOPPING.

JUST how far playing by ear is detrimental to a child's training is a matter of conjecture. Time was when it was considered a great drawback for any person to *pick out tunes* on any instrument before a knowledge of the rudiments had been gained; then even the scales were taught by note, and the best instruction books contained more scales and laborious matter to tire out the pupil than they did exercises to help him along.

With our present methods of instruction, which are fast conforming to the underlying principle of the dominance of the human ear, the boundary line between playing by ear and correct musical training is becoming obliterated.

This very trick of the natural musician might be used as a stepping-stone to his instruction.

Take, for instance, an ordinary child, who has learned to play a simple air with his right hand; let him play it over and over, listening carefully, until he finds a tone where the ear is at rest. Explain to him that this is the *resting-tone*, or *one*. Let him play up from this resting-tone until he strikes another of similar sound; this is also *one*. The octave should be explained, also the scale. Now let him play his tune, beginning on some other interval. He must be familiar with the intervals by this time, enough to play off quite readily; but he must soon run against a snag in the shape of the lack of a sharp or flat. Point out to him the proper key, or, better still, let him find it out himself; find the *resting-tone* as before, and explain to him the use of the sharps and flats. Teach him to write the notes of the tones he has played in the two different keys; learning the notes on the staff in this way often makes it easier. A good way for him to learn to read in the bass clef is to have him play his tune below middle C, and write it out. This method will open the way to a leading up to easy exercises and other pieces to read from notes. Time can be explained from the air he has written, too, and is thus sometimes more easily understood than in the ordinary way.

The principal drawback that I have encountered in a pupil who has been in the habit of playing by ear is false fingering; either he plays the whole tune with one finger, or he slides from one finger to another on the same key: either habit must be overcome at once.

Intervals should be taught wholly by ear. To prove the truth of this, tell an ambitious musician to play the scale of A. Easy enough. Play it again, leaving out the sharps. Easy again. Tell him to go through the same process with his voice. How many old-school-trained musicians could do it? A musician of to-day should be able to sound an augmented second or a diminished seventh without hesitation.

Whatever your musical profession, you will find that a familiarity with all sorts of intervals, together with a thorough knowledge of scales,—their construction and relative value,—will well reward you.

A STUDY ON PHRASING.

BY JAMES M. TRACY.

THE study of phrasing is an interesting, important, vital subject to every musician who wishes to be considered a well-educated person, and yet how few, even among the foremost, best educated in the profession, devote any time to its study, thought or practice? Yes, how few have any correct idea of its great importance in helping us to understand the great musical compositions! How many believe or think that phrasing is the mainspring that moves music to speak? to tell us some story connected with it? to help us understand the difficult classical works of the great masters? What does a page or two of notes amount to without time, accent, or expression? Nothing! What do notes indicate when they are placed on a piece of blank paper? Nothing! If they mean nothing, why are they placed there? They must have a purpose. What is that purpose? Is it not a fact that notes can be made to represent various things, like a beautiful picture, a story, a landscape, a love scene, a storm? Yes! Every page of good music represents something in words, sentences, and stories, provided it is properly composed and performed. How are we to ascertain the language of music, to discover the little story it contains and wishes to convey intelligently to us? First, by the rhythm, the accents, the marks, and the stress which are placed on the various notes. These phrasing signs and characters answer the same purpose in music that punctuation marks answer to languages. When a piece of music is rightly phrased and played, it furnishes us with a key to a full understanding of the story connected with the "countless numbers of little mysterious notes." What is the meaning of phrasing? The plain English meaning of the word is, the proper punctuating of music—dividing it into phrases and sentences.

Phrasing is the art of expression; it divides the music into words and sentences in a way to make the complete story intelligently understood. Music is acknowledged to be a universal language, because it is spoken and played the same in all countries throughout the civilized world, and because all musical sounds are made in the same manner—by vibrations of air. Why, when music has no substance, can not be seen or taken hold of, is not in a form to handle or manufacture into different articles, like stone, wood, and iron, does it at times so deeply impress us? It is because it has been intelligently composed, phrased, and performed in accordance with the laws of musical punctuation. Permit me to cite an instance where a comma placed after the wrong word in language made a ludicrous sensation in a first-class church. A minister was requested to read the following notice:

"A man having gone to sea his wife, requests the prayers of the congregation." The comma should have been after sea, not after wife. Think what a vast number of such errors and mistakes are made every day in phrasing music? Many more than in language, for the reason there are fewer scholars in music than in language. It is a well-understood fact among educated, intelligent people, that music appeals to our emotions through the various nerve-tissues of the body; that we are capable of feeling through this means what we can not see nor take hold of; that the finer our nervous systems are organized, the higher our attainments by travel, observation, and study, the more quickly and keenly we appreciate the full effects of music. While an uneducated person may admire and love music, such person can not understand nor appreciate it like one who has been educated up to it. Though one may be possessed of fine, sensitive feelings, if not educated he can not fully appreciate the finer qualities possessed by music in its highest forms.

If all people—I mean musicians—were properly instructed in the art of punctuation in music, many more of them would be better prepared to render, understand, and appreciate the beautiful in musical art. Music is not unlike other branches of literature, science, and art; therefore it must be studied from the same intelligent stand-point, and what is a better point to take up than punctuation? It furnishes a means whereby music may be better understood and appreciated by intelligent persons, whether musical or not.

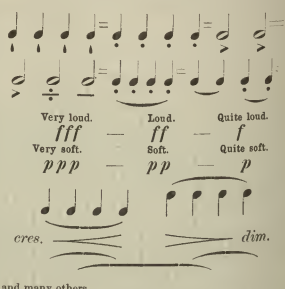
A lawyer may deliver a charge to a jury, a minister may preach a sermon to his congregation, a politician may make a speech to his constituents, and all three may fail to make their points well understood, for the simple reason they have failed to punctuate and to accent their words properly. The same is just as true of music. If players and singers do not conform to the printed phrasings, which are nothing but punctuation, to the rhythm and accents, they can not make music effectual. The player who fails to punctuate and accent his music properly will never succeed in public, nor any place else. If he ignores the phrasing marks he cannot possibly make the music interesting to himself, nor to those who listen to him. A composer who hears his music poorly played and poorly phrased feels like beating the performer's head with a base-ball bat, and I think it would serve him right if he knocked him down.

Doubtless there are many who have heard persons read a poem or a piece of prose in a listless manner, without letting the voice fall or rise, or stop for any pauses whatever, without giving accent or stress to the important words. Undoubtedly such monotonous reading was enjoyed and well understood by the listeners, as such things always are by the public. Suppose I ask how many such careless readers gain intelligent attention, or make their articles understood or appreciated? None. Why? Because language, like music, requires punctuating, accents, stress, pauses, soft and loud words, in order to make it intelligent and understood, and the one who succeeds best in phrasing his pieces will be most appreciated and applauded by his listeners.

The phrasing of a piece of music has everything to do with its success. It imparts color, gives character, and helps people to understand it better when they listen to it attentively. How many pianists play sonatas because they love them? Few, indeed; a majority do not, nor can they be induced to play them in public for fear of making themselves unpopular! If pianists would more closely observe the phrasing, the time, the accents, and the general coloring of sonatas they play, they would succeed far better in making them more popular, pleasing, and instructive to the people. With the usual phrasing and unmusical rendering most players give to sonatas, the public are left with bad, absolutely bad, impressions of sonatas and classical music in general, and yet, when played by master hands, they are made ravishingly beautiful, even to the uneducated, who may be induced to hear them.

Lastly, we come to some of the most important signs and characters used in making music impressive and which helps the understanding. They are the slurs, short and long lines drawn over and under the notes, to indicate the words, sentences, paragraphs, and the accents which are used in interpreting a musical composition. Other signs are the time, the dots, round and pointed. Emphatic marks, made with many different-shaped lines, are used to help the player understand how to play and interpret the music properly. In addition to these numerous signs, certain Italian, French, and German words are used, indicating how the music shall be played—whether fast, slow, loud, or soft. That a good understanding of these marks may be had, that this article may gain you a practical point in your education, I will place below the signs most frequently in use, and show how they are used. Beethoven's "Sonata Pathetique" is one of the most beautiful and expressive of all his sonatas. I will indicate the phrasing and the interpretation given to it by that celebrated teacher, pianist, and profound scholar, who was the principal of the famous Leipsic Conservatory for fifty years, Herr Ignace Moscheles, whose knowledge and authority of Beethoven's sonatas is acknowledged by all the musicians and critics of the world.

2 2 4 4 — 3 3 3 — 6 6 6 — 9 9 — 12 12.
2 4 4 8 — 2 4 8 — 2 4 8 — 4 8 — 4 16.



and many others.

—Mme. Carreno gives this advice to American students of instrumental music: "Tell them, first of all," she says, "not to go abroad to study until they have learned all that can be learned here; then the musical atmosphere of Germany will be a new and valuable experience to them, for music is the air the Germans breathe."

Editorial Notes.

A PROMINENT New York paper, not so lo
lished extracts from an article in the *Nationa*
English contemporary, in which the remarka
of the musical profession in England was dis
interesting manner, and some very startling f
to the public.

The main facts stated were, that the ranks
fession in England have become so crowde
almost an impossibility for a teacher, singer, o
to earn more than a bare living, and not ever
out the most arduous and persistent labor.
colleges have grown in every direction,
growing with them in numbers, and, to quot
article, "the only prospect for the greater bo
musicians is to take the bread of poverty
one else's mouth."

There is not much doubt but that this sa
affairs is rapidly approaching reality in our o

The poor music teacher striving for an
teaching from early morning till late at nigh
scarcely making both ends meet, is much
everywhere.

We would not discourage talent, we would
aspirations, but it is well that the world sh
that the chances of wealth, of even a comfort
in the musical profession are very precarious.

Take a city of 75,000 inhabitants, and out
music teachers laboring there you can not,
point to more than one or two at the very mo
conducting what may be termed a successfu
from a strictly business standpoint.

In this practical age it is the duty of every
to make money. Not to necessarily amass a f
to earn enough to support comfortably himself
who may be dependent upon him. It is his
more than this; he should lay away something
gencies. Such a procedure is wisdom. Un
can do this, no matter whether he be a m
manufacturer, or a music teacher, he can not b
successful business man, and we care not how
talents may be, from a practical point of vi
man is a failure.

The world owes every man a living and will
him, provided he exercise his peculiar bent in
channel. True, misfortunes and "bad luc
failures, and lack of character, but let a man
with the proper amount of foresight and energy
directed in the pathway he was intended to wa
must come sooner or later.

It has always been the policy of THE ETU
courage the lesser lights in the profession, to be
ance to that worthy teacher who is endeav
clamber up the hill of his art in the teeth of he
of disadvantages. It still thinks it is living
policy, however, when it utters a word of w
any one about to enter the ranks of teachers,
to reap the profits of a good, paying business.
financial standpoint the profession of a musi
does not pay. Nor could it pay. Patience,
high aims, noble thoughts, good deeds, love of
a money value be placed on these? Hardly.
possessed of these is to be rich, and it is here
look for your reward and be satisfied.

Bach, Mozart, Schubert, and a host of those
sons we prize so highly, might have engaged in
other business and become rich in worldly goo
no, they preferred to struggle on, to live from
month, to think and write and teach their noble
and then die, leaving behind them names an
time itself can not destroy. Ah! even though
be crowded, even though its rewards in world
be small, it is a grand, a noble profession!

* * * *

THE trouble is that the artistic temperame
common sense. Why not take things as they
not hope them to be as they should be? "If th
tain will not come to Mahomet, then go to the mo
If pupils do not come to the teacher, then let th
go to the pupils. In other words, move from
city, with its large tuition fees and few pupils,

The Musical Listener.

The Listener would not willingly lay himself open to the accusation of craw-fishing away from his own expressed opinions, so he finds refuge in the excuse made for Mr. Gladstone—"It takes a great man to change his attitude with the progress of events." This prefatory excuse is necessary, owing to the corroboration The Listener gave Mr. B. J. Lang's belief a few months since when that gentleman, in this column, said that people not possessed of musical talent had best retire to the wash-tub or any other available place away from the piano. Perhaps wash-tub was not the place designated, but it will do from one point of view.

Now, The Listener has, during the summer months, wandered a-field, far away from the musical flesh pots and critical standards of great cities, and has been given an opportunity to watch the effect of music on the commonplace mind. First of all he had a talk with a bright, interesting lady, the wife of an army officer, whose life for twenty years past has been spent at western army posts. She "plays the piano" in the ordinary way, with considerable bang and gusto, her education having been confined to several years of boarding-school life in her youth. Viewed merely as playing, her performance is execrable; but seen in the light of an influence at the various posts where she has lived, it is something admirable. To be sure her principal musical diet consists of Sousa's marches and other vigorous dance tunes; but when she reaches a sentimental mood she performs Mendelssohn's Songs, Handel's Largo, Schumann's little things, etc. At the post she not only gives delight to the many who like bright, catchy music, but she also educates some of them to a knowledge of noble themes, which they recognize and look for all the rest of their lives no matter where they may be. Then, too, though not what would properly be called a musical person, this lady gets more comfort out of her old piano, which she carts all over the country, than out of any one other thing she has, unless it be her books.

She is only one example of the many to be found whose piano lessons, from an artistic standpoint, are "wasted on the desert air," but whose ability to play a little sows a tiny seed of musical thought where otherwise there would be only waste lands. Perhaps our friend, Mr. Lang, and many others would say, "Better no thought than bad or poor thought," but there we can not agree, because—

> "Little drops of water,
> Little grains of sand,
> Make the mighty ocean
> And the desert land."

The children at a post having heard a Handelian theme as an every-day affair, no matter how hard and rigid the touch may be which gave it forth, are prepared for a better appreciation of real music when they are sent east to school and college, than if they had heard nothing but the dance music of the garrison band.

* * * *

Musical Missionaries.

A propos of such pioneering, The Listener has also been impressed this summer with a belief that a national taste, if ever formed in America, will be the result of the undemonstrative, unnotorious work of individual musicians, who, after some years of European schooling, come back to America with great enthusiasm and purpose, feeling certain of success in the large eastern cities until, after a few struggling years, they find that social influence and advertising are paramount factors in cities where competition is rife, and they drift to small western or southern colleges, towns and cities, where they become instrumental in raising the standard, and do better work in the long run than they could have accomplished in musical centers.

If any such may happen to read these words, will they accept the sympathy and encouragement of one who firmly believes his or her sacrifice of life in musical centers, and the association of congenial minds, means more to America educationally than the more celebrated work of high-priced, metropolitan teachers.

The Listener knows of a lady whose ability is uncommon, who, failing in New York as a teacher, owing entirely to lack of "a social pull" and the power to push herself, in despair accepted the chair of music in a small western college, where she influences not only hundreds of pupils, but the general mind of the college town, too. She realizes how impeding to her own growth is the isolated position on the top rung of the ladder no matter how short the ladder may be, consequently, she goes to Europe every summer for new ideas and musical refreshment. It is as bad for a human being as for a sponge to be wrung absolutely dry. If a teacher wishes to grow, he must cling to his powers of receptivity, and must bestir himself even at great cost to keep abreast with the trend of new thought.

* * * *

Young Teachers.

The first year of a teacher's life is the hardest. A scholarly musician said recently to The Listener, "There ought to be a post-graduate course for every young teacher, during which time he should be put to teaching blockheads. On them he could taper down his ideals into working form and expend his enthusiasms preparatory to his first discouraging year of professional teaching." This idea seemed a bit far-fetched to The Listener until a young piano teacher only a year away from student life in Germany came to him very low in mind saying, "I might as well give it all up. There is no use! How can one work with Philistines?"

"What is it now?" I asked.

"This morning," he replied, "I was trying my best to instruct a young lady in tone-color. You know it's my hobby, and I won't have the subject treated lightly. I talked to her earnestly for nearly ten minutes; then told her to show me how much she understood of what I had said. She looked at me and laughed, and said, 'I'll see if I can't make this tone the color of your eyes, Mr. ——.'"

The Listener must confess that his risibles were affected by the story coming from that solemn-faced, almost tearful, youth. "My dear boy," I said, "why did n't you tell her that you did n't want brown tones, but red? You take yourself too seriously. Stop riding hobby-horses, and cultivate discretion and common sense in your work or you never will get on with human beings. It is n't a bit of fun to go down to people's levels to carry them up to your own, but it seems to be a necessity. Make fun of silly girls and they'll grow sensible."

But my homily was lost, for the time being at any rate, upon this beginner, who will profit by his own experience more than by any one else's. Some day he will know that the end is the main thing, not a one-ideaed, one-sided means or method so-called; and that the greater ingenuity and versatility he attains by experience, the greater will be his success in imparting his idealized principles, which can be put in different forms according to the understanding of the pupil. In this capacity lay the secret of Liszt's success as a teacher—his freedom and versatile expression, combined with almost a second-sight into the pupil's personality and mental workings.

* * * *

Wagner Worship.

In a letter to a London journal a correspondent gave, last week, an interesting account of his attendance upon the Bayreuth Festival. The point of his letter which attracted The Listener specially was his utter astonishment, as one outside of musical things, in the marvelous influence of Wagner's mind, as expressed in his operas, upon the miscellaneous mind of the Bayreuth audiences. He seemed to think that no other power on earth could have held Americans and English enchained to one spot for hours in speechless, motionless silence.

A German woman fainted from mere emotion, but that did not surprise him. His awe of a power that could hold the nineteenth century English-speaking races in such thraldom was almost superlatively expressed. And it *is* wonderful, is it not? Hard, uncomfortable seats, an ugly, undecorated theater, exorbitant prices, and a foreign language, can not combine to diminish the worship of an emotional giant by the most mechanical, conventional, unemotional people on the globe—at least, so-called.

Such worship would indicate a flaw somewhere in that accepted description of the Anglo-Saxon. Somewhere down in the depths of his being he must seclude volcanic conditions that burst into eruption at Wagner's touch; because the German gets at the philosophy of Wagner's thought while the American, *per se*, only feels Wagner; he does not think Wagner.

HOW LESCHETIZKY TEACHES.

In the *Musical Courier*, Mr. Robert Tolmie makes the following interesting remarks concerning Leschetizky's manner of teaching. He says:

"Leschetizky believes in economy of time and vitality. He does not look with favor upon long and tedious hours of practice. He says, concentrate your mind and thoughts upon the composition which you intend to play, and, if necessary, upon any single phrase in it; and by doing this obstacles which seemed almost insurmountable will eventually become possible to him who has the natural endowments necessary to become a pianist. If pupils do this they develop at once their individuality, and their playing has that spontaneity which comes from an inner perception of the underlying meaning of tonal possibilities of the composition to be played. Thus it is that technic becomes subservient to the overwhelming desire to interpret; and the player, freed from the restraint that comes from the lack of confidence in his executive powers, gives, practically, an individual and original reading each time.

"Leschetizky will not be bound to play any given piece twice alike. He says, given certain broad rules, the artist must, to be successful, play as he feels, and if his instruction is such as to tend toward the nobler ideals, his conception must be unrestrained by tradition, and the effect must be as he feels it at the moment.

"He believes that everything should be natural, and tries to follow out as near as possible the models found in nature. For instance, in the position of the hand on the keyboard, this, he believes, should be arched, and that the knuckles should not be depressed, as we are frequently taught. In the former one gets the full force of the blow; and from observing a child, or any one untaught, we see that would be the natural position of placing the fingers on the keys. He takes the greatest pains in every detail, and finds that the apparently most insignificant points have much to do in influencing the playing of the artist, or at least in that preparation which enables him to become an artist.

"Nothing pleases the master more than to have the pupil question him minutely in regard to any of the questions that arise, and he spares no trouble in explaining fully, in all its bearings, every question that occurs to the mind of the pupil. Nothing annoys him more than for a pupil to play a passage wrong twice in succession. This is caused by the neglect by the pupil of the master's oft-repeated instruction to fully concentrate his mind upon what he is playing before attempting it, and it is a proof that he is not trying as hard to help himself as the master is trying to help him. The acuteness of the master's ear to catch wrong accentuation, false pedaling, and irregular rhythm is remarkable. Rhythm he holds in such reverence that the neglect of it is liable to cause the lesson to come to an end.

"Every pupil is taught by a system of memorizing peculiar to Leschetizky, so that each individual phrase is learned absolutely. The method of study is to lay the music on the top of the instrument or on a table near by. The pupil then reads the phrase, or what he can remember, and goes to the piano and plays it, never using a note at the piano. In this way he grasps every particular phrase of the composition, both technically and musically; the mind is never permitted to be dilatory while playing, as his method requires intense thought behind everything played. Leschetizky, even to this day, attends all the recitals and concerts where pianists play, and acknowledges when they excel and criticizes when they fall short."

—How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only; willing to sacrifice everything to his art, treating the smallest details with the closest industry. —*Schumann.*

THE ELEVATION OF MUSICAL T

BY HENRY HOLLEN.

"A taste or judgment does not come rea
with us into this world. Whatever pri
materials of this kind we may possibly bring
legitimate and good taste can not be begott
conceived, nor produced without the antece
and pains of criticism." Appreciation of the
whether it be a statue from the chisel of P
tone-pictnre called from the many beauties
is a thing to be valued. Our taste must be t
cultivated with as much care as an artis
Development is not attained without labor. A
constituted persons possess the faculty of enjoy
and it lies solely with themselves whether th
be degraded or whether it be turned to that go
for which it was intended.

The artist gets a glimpse of heaven in
where the farmer sees only so much hay. W
trast! The one is possessed of that almost divi
of perceiving and pervading the mere phys
about him, and entering that region from
excluded the coarse and unintelligent.
utilizes only his sense of sight, for in him
sense of beauty, no love of the artistic.

Appreciation itself may be very shallow.
prize their ability to appreciate "The Maiden'
or "The Carnival of Venice"; but let them
an interpretation of one of Chopin's impro
Mendelssohn's "Songs Without Words," and t
express their opinion of such music as dry
teresting. This, however, may not alway
listener's fault, and it is not infrequent tha
former is to blame. "Can we wonder," say
"that people sometimes look with a feeling al
of pity on musicians, when they are forced t
a sonata by Beethoven or Schumann by a perfo
has not developed sufficiently musically to d
ease a rondo or a Träumerei?" It is, indee
and one of the most frequent "musical crim
pianists include in their *repertoires* those co
which they themselves are not capable of unde
How, then, can it be expected that their long
listeners can understand and enjoy! Surely, t
enjoyment in listening to a selection by Bach
unless one is able to comprehend its inner
Beethoven's "Sonata Pathetique" is very often
this way, the second movement of which see
rarely understood. Thus it is, in this resp
musical people are themselves responsible fo
plane of musical taste.

How often do we hear these remarks from m
dents, "Oh, that dreary old Bach," or "that
dreary Chopin!" How often are pianoforte
puzzled as to the proper course to pursue in or
velop musical taste in their pupils! The re
such ill-success is often the result lies in the
No amount of Mark Twain will educate the
to Browning or Wordsworth. Do not expect to
with such compositions as the "Sunlight Wa
such florid trash. Use great care in the sel
pieces. The fact does not necessarily follow tha
must be difficult to be good. For one strugglin
foot of the ladder of musical taste there are
lections which are to be recommended. Choose,
then, something from Lichner, or Bohm, or
Next, try to bring out well pieces in the line of L
"Fifth Nocturne." Then you may relish someth
Kullak, especially his pieces, Op. 62 and 81.
dependent on the rate of progress, take Chopin's
Mendelssohn's easier "Songs Without Wor
when you have reached the top of the ladder
study Beethoven, Bach, and Schumann, and a
their beauties. Your labor of acquiring a musi
will then be completed, and you will no longe
terize Bach as uninteresting, for you will have
his value. Chopin will no longer appear dream
your mind ponders on his nocturne, Op. 9, No.
may be, his almost divine creation, Op. 27, N
will wonder how, at some stage of your musica

Publisher's Notes.

THE book by Gottschalk, "Notes of a Pianist," which we offered to send last month for $1.00, postpaid, has given satisfaction to every one who has taken advantage of the offer. Through the courtesy of the heirs of Gottschalk we can extend the same offer for this month. The book is full of interest to any one musical. Gottschalk kept a diary in which he noted the events of his concert tours. The thoughts are those of an artist who is a keen observer with a ready pen. The book has sold all along for $3.50. This has been a bar to its popularity. Our offer positively closes this month.

* * * * *

THE time is at hand for the activity of another season. The outlook has never been brighter. From all over the country come reports of reviving business. The dull times are at an end at last. The musical profession has suffered to the verge of desperation, and now it will come in for a full share of prosperity. During the depression many persons taught who were not regular teachers, but were obliged to do something to help make a living. This acted disastrously on the real music teacher. With the advance of good times the non-professionals will drop the rôle of the teacher and leave the field clear for the regular teacher. It is well for the profession to recognize this fact, and prepare for increased work. The popular and educational interest in music has never been greater than now. Music is permeating every household; society and civilization demand a knowledge of it; everywhere we see signs of increased growth; and now, since the veil of business depression is lifted, every one who can will be anxious to gratify the desire to know something of music. Now is the time to show enterprise; throw off antiquated methods; strike out boldly in new paths. The average pupil has a horizon above the tinkling waltz or march. Harmony can be enjoyed where formerly only melody was understood. Above all, have a high ideal in your work; you can not expect to lift your pupil to a plane you yourself do not occupy. While the good times are here, there is part for the teachers that are not governed by temporal things. Let all cast off the gloom that has hung over the professional world and hail the coming era of prosperity.

* * * * *

WE have, during the summer months, been busy increasing our facilities; our stock is enlarged and new shelving has been constructed. The force is increased, so that we are now well equipped to transact a large volume of business with care and dispatch. Our terms are even more liberal than ever; our discount to the profession is more favorable to the teacher. Send for our new terms. Our new catalogue will be ready in September. It will contain all our own publications up to date. We should be pleased to send any teacher of music a full line of our catalogues. Now is the time to make the investigation.

* * * * *

WE have just published a new edition of a set of studies by Burgmüller that ought to be better known. They are (Opus 109) 18 characteristic études, in two books. Each retails for $1.00. They have been revised by M. Leefson, who has added valuable notes and suggestions, and in several places written the same exercise in a new form, whereby increased benefit can be derived from it. We will, for this month only, send one of the books for 20 cents, postpaid; the two for 35 cents. They are not mechanical exercises and come a grade before Czerny's velocity studies. They are similar to Heller's exercises. If you have not used them we feel warranted in saying you will be charmed with them.

* * * * *

WE publish in this number the first instalment of a story by the entertaining and instructive writer, Alexander McArthur. We are sure all our readers will like this story. It is written in a good style, and, for that person who can read between the lines, contains many a valuable lesson. What, for example, is more pointed than the lesson conveyed where the critic turns away from the "would-be Paderewski" in disgust, and refuses to hear him play because he has not practiced for several weeks, from the fact that he was not in the "mood." That person who only does things when he is in the "mood" will never amount to much. To work in the face of obstacles, when you "feel out of sorts," is creditable, and it is here a man often makes his greatest strides to success.

If the readers of THE ETUDE will but glean the lessons thus conveyed in this story, we are sure they will be greatly benefited as well as entertained by it. It will run through several numbers.

* * * * *

IN making out your orders for Music on Sale, be sure to give us the number of your pupils, the style of music you want, and between what grades. We employ thoroughly competent clerks to make these selections; men who have had experience in teaching, and are familiar with musical literature from A to Z—in fact, musicians. They know just what you want, and if you will be careful to specify your special needs in this direction it will greatly aid them to select for you an order that will prove entirely satisfactory to you in every respect.

Another point: keep your order together. So many write to us, beginning their letter with an order; then they wander off on some other subject; near the middle of their letter, order something else, wander off again, ask a question or two, and end up with another order. This may seem an exaggeration, but it is not, for we receive many orders of this nature, and they are extremely difficult to fill. Put your entire order together, and your questions and comments on another sheet of paper, if possible. You will thus greatly aid us.

* * * * *

"MUSIC: Its Ideals and Methods," is on the market. This is one of the most important musical books of the year. It is deep, philosophical, pedagogical, entertaining; a book to read and ponder over for many an hour. The chapters on the composers are especially interesting and instructive, notably the ones on Schumann and Brahms. A teacher desiring to become acquainted with the piano literature of these two composers, whose music is so deep and so difficult at times to understand, can prepare himself for that study in no better way than by reading the two chapters on these men in this book. It is of the same size and in the same style of binding as Mr. Mathews' other book, "How to Understand Music," and will be a fitting companion for that volume on any teacher's book shelf.

* * * * *

THE work, "Pianoforte Study," by Alex. McArthur, which was promised in August, has been delayed, owing to the valuable addition of several chapters. It will, without doubt, be sent to advance subscribers this month. We will receive special offer orders for the book at 50 cents, postpaid, until the work is on the market.

* * * * *

"STANDARD English Songs" is not yet ready, owing to title-page, which will bear the portrait of eight celebrated English song writers. Some of these were difficult to procure, even in England. The book is all ready except outside cover. We hope to have it out by the middle of the month. Until then we will receive orders for it at special rates of 35 cents, postpaid.

* * * * *

THE new edition of "Touch and Technic" will be ready during this month. The reading matter has been entirely rewritten, but the exercises remain the same. Every teacher who has been using the Mason system will do well to study this new edition. There has been an immense amount of labor spent on it. The author has been actively engaged on it for over a year, and it represents the latest developments in modern pianoforte technics.

* * * * *

THE opening of the season is a good time to introduce THE ETUDE among pupils. If you truly desire the advancement of your pupils, have them read THE ETUDE. Form classes for its study. It will always afford material for discussion at musicales and weekly gatherings; besides this there will be a great saving of sheet music. Each number contains something for any grade of scholar. Give the plan a trial this season.

* * * * *

WE have in stock a large number of copies of a pamphlet called "Trajetta's Primer of Music" which we desire to dispose of. This little work is designed for teachers and pupils, and sets forth the rudiments of music in a clear and forcible manner. It is just the kind of work every teacher of music needs for his own reference and to put into the hands of all his pupils. It will also make a good text-book for class work. The little whys and wherefores of music are too often neglected. In music every character, every mark, every little dot, means something, and it is in the explanation of these little points that this book excels. The copies are in paper binding and in good condition, and while they last will be disposed of for ten cents apiece, or 75 cents per dozen, postage paid. Send in your orders early if you would avail yourself of this opportunity. It will take the place of any primer of music.

* * * * *

WHAT is more natural for the musician, in the desire to make his surroundings appropriate and inspiring, than to have works on musical subjects in his library and pictures of the composers on the walls of his studio? THE ETUDE, recognizing this desire, which must be uppermost in the minds of all its readers, intends to aid them in this direction, and to that end we will issue with our October number a fine portrait of Richard Wagner. The face of this great composer is a striking one, and one that commends itself to the highest skill an artist can exercise. The portrait we offer our readers is an excellent work of art, and when framed will be worthy of a place among any other works of art that may adorn the walls of your studio or home. Watch for it; we are sure you will be more than delighted with it.

* * * * *

WE have ready for the fall trade, Landon's "Wrist Studies." The book is in sheet form and contains 25 melodious pieces. These present all of the essential difficulties found in wrist playing except octaves. The book is made upon the idea that the stretch of an octave unavoidably stiffens the wrists of a player with small hands, and that if the true wrist movement or motion is firmly fixed on pieces which are easily played, when actual octave work is attempted the pupil will, through the force of habit, be able to do octaves easily with the correct touch. The annotations give concise and clear directions how to play for the development of this indispensable touch, and the introduction is especially valuable to young teachers and to pupils for its full and clear presentation of how to make the correct wrist movement correctly. Send for a copy. Price, 75 cents.

* * * * *

VOLUME IV of Landon's "School of Reed Organ Playing," is now on the market. This book is for advanced pupils, covering bravura and concert playing on the reed organ. The pieces used as studies are among the best in the whole field of reed organ music, and contain special points for the fuller development of a fine and facile technic. Special attention is given to the development of a high grade of velocity playing, and to make long skips with freedom and precision. The book will be found valuable as a supplement to any reed organ school or method. Volumes I, II, and III of this series have had a very large sale, because they give the most complete system of reed organ instruction yet published. These famous works treat the reed organ as a reed organ, not as a pipe organ, nor as a piano. The resources of the instrument are fully developed, and beautiful effects quite unknown to the average player are shown. Teachers of the piano who have reed organ pupils will find in these books exactly the suggestions and helps that they need to teach the reed organ successfully. Price, one dollar each.

Testimonials.

"Music Talks with Children," by Tap
ceived, and I am delighted with it. I will g
mend this work, for I foresee much profit
children through its means.
N. GILLIS

I have just received my copy of "Musi
Children," by Thomas Tapper, and I have r
through. It is a beautiful book—beautiful
and elevating thoughts that it contains for
it is a sweet and beautiful message, fille
thoughts that will surely make every one
purer and better. J. W.

"Music Talks with Children," by Thom
received. To say that I am greatly pleased
mildly expresses my satisfaction with the
as full of good things as an egg is full of
language is simple but beautiful, and the
expressed so plainly that a child can unde
and be interested. It will also prove to be
and profitable reading for grown people.
A. G. H

Your special offer—"Foundation Mat
been received, for which accept thanks.
objection I have to make is that it should
written long ago. It is delightful, and my
"Landon's Piano Method" can, in the ca
children especially, be used to succeed "
Materials." JESSIE C. W

I have received the copy of "Landon's
Materials," and am much pleased with it;
that I wish another copy right away.
MRS. BELLE C

"Landon's Foundation Materials" is just
been needing and seeking, and supplying th
material drawn from various sources.
MISS FANNIE

I am especially pleased with "Landon's
Materials." It meets my requirements a
than anything I have yet found, and is very
pupils. M. E. H. G

I have just received "Landon's Foundation
and like them very much indeed. I have b
for something like that and think I now ha
I want. BERTIE VAN

I have examined the "Student's Harmony,
field, and am delighted with it.
MRS. M. M

I have received the "Student's Har
which I subscribed. I have looked at it ca
compared it with others; I find it much b
cially the index. On the whole, it is more
sive and therefore interesting. G. S. B

All students owe you a vote of thanks for
their notice so valuable a work as Mansfie
mony." I have examined it, and pronounce
best work of the kind I have ever seen; it m
triccies, but unfolds mysteries, so that the
student can comprehend the deep study o
without the aid of a teacher. Thanking yo
promptness in forwarding my volume, I am,
M. F. H

I have received the delightful little volum
Talks with Children," by Tapper. Every mu
should possess a copy. F. E

I received studies you sent, on approval,
they give perfect satisfaction, and I will keep
I want to thank you for your promptness in fil
and also tell you how much I enjoy THE ETU
I have taken for a number of years. It is a
to me in my work. MATIL P.

I find THE ETUDE full of excellent help
class recitals, and I consider the magazine of i
value to both teacher and pupils.
HATTIE M. W

I received both editions of Clarke's "Diction
I prize them very highly. I would not do wit
as I find use for them daily. The student
ought to be in the hands of every pupil.
BERTHA S

I consider "Clarke's Pronouncing Dictiona
my most precious possessions necessary to me in
and so neat and handsomely bound.
MINNIE A. WES

"Music: Its Ideals and Methods," by M
have received and perused. I find it a very i
and instructive work. It is also a valuable a
musical literature, and should be read by ever
of music. ROBERT A

Vocal Department.

CONDUCTED BY H. W. GREENE.

[*In this connection there will be a* QUESTION AND ANSWER DEPARTMENT, *open to* THE ETUDE *subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of* THE ETUDE.]

THE ROCKS UPON WHICH WE SPLIT.

It is surprising when we consider the wide differences in opinion entertained by representative vocal professors. It is not less remarkable that an acute and discerning public places the stamp of their approval upon the results of each. While to those technically inclined it may not, perhaps, be helpful to locate too definitely the rocks upon which we split, at the same time there are many who are not so inclined who would, if a fair summary of the differences could be made, be broadened in their attitude as to the obstacles to success. That is the exact purpose of this article.

A student halts at the threshold of the studio of Prof. A. because a friend told her that she must not risk her voice with Prof. A., but go to Prof. B., whose pupils sing a better quality; and another friend has cautioned her against both Professors A. and B., and insists that Prof. C. teaches the Australian method, which gives the only artistic tone. No wonder the student pauses, and, considering the depth of the ocean in which she is striking out, and the immense variety of rocks, submerged and otherwise, which she must avoid, it is not surprising that she pauses at the threshold of Prof. A. Again, if she enters, the chances are that a friend of the friend that advised her to go with Prof. B. will have taken the advice and gone to Prof. B., and they will compare notes. The characteristic thing about it will be that there will be many unhappy hours spent by both of them because each are not with the other one's professor; never failing, however, to champion their own professor when in the presence of the other,—such are among the unhappy effects of disinterested advice. In the proportion with which the thoughful student grasps the idea that not only Professors A., B., and C., but the whole alphabet of professors, can be only incidental to his success, will the gravity of his own responsibilities become apparent. In vocal art the student does much more for the reputation of the teacher than the teacher can possibly do for the student. Vocal teachers rarely have more than one or two pupils who are endowed with conspicuous talent. In fact, while the list of excellent teachers of singing is none too long, it is not a hazardous assertion that there is at present a greater number of fine teachers than of successful pupils. If each capable teacher had one capable student, the conditions of both being in every way perfect, so far as capability to impart and capacity to receive is concerned, the market would be so flooded with artists that douhtless Jean de Reszke and Melba would be glad to sing for $100 a night.

Singing can be acquired with the full measure of success without demanding any exalted gift or aptitude on the part of the teacher. Why should one seek a special groove or group of exceptional qualities, or feel that unless he chances to find them he is doomed to disappointment? It is all determined by the intelligence and aptitude of the pupil himself. Take, for example, the much-discussed question of registers. It matters little whether his teacher favors or opposes such a classification. The pupil must discern for himself the most reasonable and natural mode of acquiring the even scale, which is the conceded necessity by all teachers. It is not of paramount importance whether the pupil breathes through the nose or from the diaphragm, or with the chest active or passive; before he has proceeded far in this study, if his mental sails are properly trimmed, he will steer to the breeze which gives him the greatest progress. If the student narrows himself down to the petty hickerings of specialists, his doom is sealed. Show me a great singer and I will show you a person possessed of a broad mind, great receptivity, and usually with an amused disregard of fads. This is not to engender in the minds of pupils any lack of respect for their teacher, but in varying terms to emphasize the one conspicuous requirement of success, which is independence of thought. Most teachers narrow, unknowingly, their own horizon, and, in their efforts to coerce success, instil their views into the minds of their pupils. In just the measure they succeed in accomplishing this, they limit the pupil's scope. Vocal art is skeptical of theories, ignores platitudes, and, in every successful case, cuts its own road through the rocks. In fact, every example of artistic success, in its broadest and highest sense, is so idiosyncratic, that comparison with any other is ridiculous. In short, if it were not for the fact that there are strict and invaluable traditions upon which the aspiring vocal student must depend for and in the way of discipline, the brightest minds and most talented students would do better without teachers than with them. That statement can easily be misunderstood: it is very sweeping, to be sure; but the saving clause went with it, which is, the tradition of discipline. Experience alone can be depended upon when the best means for developing, maturing, and hardening the vocal and the assisting muscles is under consideration. The teacher is, or should he, the correct exponent of these traditions; the best of excellent teachers are that; that constitutes their title to supremacy. The most searching men and women in the profession disregard names and study phases. They disregard principles and study conditions. Instead of preparing the voice by a pedagogical routine for certain technical demands, it assumes vocal consistency and plunges into technic as the only means of testing the possibilities of the instrument.

The boldest teachers are the most successful, after all. The combination is a dangerous one where the teacher, qualified by experience, surcharged with artistic instinct, revels in the consciousness of a great future for the student, and the responsive student quivers with an excitement inspired by the enthusiasm of the teacher; but that combination more frequently results in giving to the world an artist than fifty painstaking pedagogues, with their aping satellites, confined to the five lines and four spaces and the machinery of singing. Nowhere more than in vocal art does the law of the survival of the fittest find exemplification.

I know of teachers who openly avow their purpose of submitting all voices to a distinct and active régime, conscious that the weak ones will fall by the wayside, and that the elect will sing. They, of course, however, entertain no goal but an operatic career. The question is not, Do I approve? This article is only intended to be suggestive. It is a survey of the field. We are dealing in generalities, based upon fact. Far be it from our purpose to place a premium upon recklessness, or discourage the honest teacher who rides hobbies, or the happy pupils who ride behind. It is fortunate, indeed, that there are so many avenues for the vocal student, and that teachers of all grades, sorts, and conditions, with their pupils of still wider diversity of classification, can find some excuse for their calling, and find some opportunities for their pupils to advertise them. We have grand opera, grand concert, light opera, local concert, comic opera, the local opera, the quartet choir, the oratorio, the chorus choir, the lodge, the guild, the illustrated lecture platform, the high school, the grammar school, the convention, the recital, the summer hotel, the variety show, the continuous performance, and the parlor,—all of which present a bewildering variety of opportunities for singers, from the least to the greatest, many or most of which hold out as inducements emoluments more or less enticing.

The vocal teacher of America has business here,—has come to stay; will follow his pursuit, each after his own fashion, giving to the world good, bad, and indifferent singers, who will appear, in different stages of their development, to good, bad, and indifferent hearers; and thus will it ever be.

In music as in art, as in education, as in every profession, the cream will rise to the top. Inheritance will have its say. The financial, the moral, the mental, even the religious influence, will share in shaping the destiny of the individual, and fashioning the trend of the average result. Vocal art is to fulfil its highest destiny in America. It is here, in spite of rather than because of the multitude of vocal teachers, that the greatest number of the greatest artists ever given to the world will be found or developed. It is here that, in spite of the rocks upon which we split, of the vigorous opposition which one group of teachers feels for another, the required combinations in the single individual for artistic prominence will be found in greatest abundance.

Therefore, I say, let the student's platform be broad; don't despise suggestions, but weigh them. Avoid ruts: you may fall into one. Study models rather than theories. Balance your entire physique by judicious exercise, and the vocal physique (which, by the way, is a misnomer) will take care of itself. Live a noble, hearty, natural life, and pursue your art with buoyant enthusiasm, and just in proportion as your mind is receptive and responds to the fascinations of the true art quality in singing, will you become an artist, and finally avoid the "rocks upon which we split."

* * * *

CONTROL OF THE VOCAL INSTRUMENT.

How often has the vocal student given serious thought to the control of the vocal instrument taken as a unit. By that I refer to the sound-producing instrument, and in relation to its natural and exclusive function as a vehicle for the production of sound; not on the score of its mechanism, but of its control. There are numberless teachers and students who are yielding to the fascinations of technical study, with certain conditions physiological as a cause, and certain results vocal as the desired effect. But I refer to that evanescent quality of mental consciousness or subconscious activity or control which responds to the thought, supplements the thought, or is synchronous with the thought and still independent of it.

A simple illustration is better than a page of explanation. For example, we sound a tone on the piano, and imitate it with the voice. The process mental is or must be this: The superior brain has conveyed to it by the oral nerves a definite sound, which, at the same time, it desires in duplicate by the voice. This superior mind does not act upon the vocal instrument directly, but sends its telegram down to this subconscious center, which takes the entire responsibility of the finer, more delicate work and adjustments necessary to bring about the desired effect. Certain muscles must be tensed to a degree quite impossible for the superior mind to conceive; the nerves and muscles must control the thickness, or the length of the opening, of the vocal lips, the amount of air to be utilized, and its projection, or point of delivery in the head. This phenomenon is by some called instinct; it is more popularly alluded to, perhaps, as psychic.

The student of the brain and nerve functions will tell you that all nerve and mental action related to tone taking may be generally classified as subconscious. The student of the voice should be brought to realize that there are some things he is not expected to do in singing. There are conditions which, if left to themselves, and no effort made to modify them, will afford much better results than would be possible were they interfered with. It should relieve the pupil to know that when his teacher tells him to relax, his demand is qualified by a mental reservation. He knows that relaxation never produced a tone. He intends to convey to the student the idea that the muscles which he, with his superior mind, controls carry no weight, or have no part in the true vocal function, but they must be relaxed so that the subconscious control, brain, or nerve centers, as one may be pleased to frame it, may be left free to act, to answer, without interference to the demands made upon them by the superior mind. This subconscious control, it must be remembered, however, never rises higher than its source; never gives better results than it is asked for. It is, nevertheless, capable of great development. An almost unlimited increase of responsiveness, as well as of strength and definiteness. An understanding of this explains, in a measure, the wide range of results among teachers. This constant striving after physical phenomena, while unquestionably fascinating, and from some standpoints or in some obstinate cases productive of a certain grade of good results, by no means exemplifies the highest type of artistic, pedagogical work. It frequently retards rather than accelerates the progress of the pupil, dulling rather than quickening the artistic instinct.

While much more could be said upon th
seems to me the lesson to be learned is th
teacher devotes his best efforts to trainin
arousing in the superior mind ideals, poin
physical obstacles to the free realization of
leaving to the subconscious control much of
adjustment and refinement.

For a number of years I have had in my
venient of access, the two following clipping
directly upon this idea; and when pupils
technical for their best interests, and too inq
how little or much they shall relax, contract,
in various ways attempt to perform gymna
mathematical formulæ, it has been my cu
them to the pupils to read. They immedia
the Lord has done some of the work, has re
of some of the responsibilities incident up
duction. They will be entirely safe if corre
formulated in their minds, and the best t
followed in the way of strengthening and de
vocal instrument.

While technical study wisely pursued is in
in fact, the only possible means by which g
may be reached, it is safe to say that the ten
is greater in the direction of too close atten
physiology than through too great a disregar

* * * *

"THINKING WITH THE THROAT

A LITTLE BRAIN THAT HAS THOUGHTS O

"Did you ever know," said a well-know
"that the throat has a brain of its own? No
few of the laity do know it, but it's a fact. The
ganglia which exercises direct control over
of the throat and acts as its brain. Of cour
servient to the genuine brain, but at the sam
a good deal of independent thinking for i
very timid and suspicious of any strange
come near the throat. For this reason it is v
for a physician to operate upon the throat.
thing can be done in this direction it is n
the operator to gain the confidence of the
that dominates it. It frequently takes week
confidence can be secured, and until it is s
impossible to operate. When the little brai
made to understand that no harm is inter
that the physician is actuated by friendly
will submit to almost any treatment, howe
"But woe to the man that attempts roug
to the throat before gaining the little brain'
and in spite of its protests. His operati
resented with violent paroxysms, first of the t
of the diaphragm, and if the operator still
patient will be thrown into convulsions.
cerious is the fact that this little brain has
and if once frightened in this way it is almost
to ever regain its confidence, no matter how
operator may be."—*From the Philadelphia Pre*

* * * *

"DR. O. W. HOLMES ON MUSIC.

"Let me remind you of a curious fact wit
to the seat of musical sense. Far down belo
masses of thinking marrow and its second
just as the brain is about to merge into the
the roots of the nerve of hearing spread
filaments out into the sentient matter, where
what the external organs of hearing tell ther
"This sentient matter is in remote conn
with the mental organs, far more remote
centers of the sense of vision and that of s
word, the musical faculty might be said to
brain of its own. It has a special world an
language all to itself. How can one explain its
to those whose musical faculties are in a r
state of development, or who have never
trained? Can you describe in intelligible la
smell of a rose compared with that of a vi
music can be translated only by music. Just
suggests worded thought, it falls short of
office. Pure emotional movements of th
nature,—that is what I ask of music. Mu
the universal language—the Volapük of spirit

* * * *

F. X. Arens, of Indianapolis, in a paper
the State Convention, presented the contra
quite clearly in the following excerpt:

As the vocalists in this audience may kn
bitter war is just now being waged between
be called the physiologists and psychologist
culture. To put the matter tersely: The for
that in so far as the human voice is primarily
instrument, subject to the laws of acoustics t
extent as an organ, a violin, or a piano, the si

CHARLES S. BRAINARD.

We regret to announce the death of Mr. Charles S. Brainard, which occnrred at his summer home at St. Johns, N. B. Mr. Brainard was President of the S. Brainard's Sons Company, of Cleveland, O., and was for many years associated with the late Karl Merz in conducting *Brainard's Musical World*, which enjoyed a large circulation, and which is now consolidated with THE ETUDE.

This paper was a veritable hobby with Mr. Brainard. It was started at his suggestion when he was a very young man, and indeed it may be said to have ceased to exist when he fonnd himself physically nnequal to the task of conducting it.

Until some ten years ago, when Mr. Brainard began to fail in health, there was no more enthnsiastic member of the American musical trade. In fact, it was overwork that bronght upon him the decline, and culminated in a paralytic stroke, which hastened his end.

Mr. Brainard was one of the most lovable of men. He had that rare faculty of being able to combine the art and the business of mnsic, and conld compose a piece as well as he conld place it upon the market.

While his death has been expected for some time, it will, nevertheless, shock all of his friends to learn of it.

HOW TO CULTIVATE THE EAR.

BY S. W. STRAUB.

How shall we cultivate the sense of hearing so that music may do its perfect work, that the soul may be touched, and the intellect comprehend the wonderful phenomena of tone-power. The teacher that recognizes the importance of ear-training will find some way to do it. However, a few snggestions in this line may not be amiss.

Singing-class teachers will find it intensely interesting to commence the work by the reqnest to listen and the interrogation, "What do you hear?" In reference to pitches the answer may be the relative pitch names, as one, three, five, or the permanent pitch names, as C, E, G, or syllables, *do, mi, sol*, etc. In rhythmics it will be quarter-note, half-note, eighth-note, etc.; or one beat, two beats, half beat, etc. In this way pupils can soon tell what they hear in melodies and rhythmics. This being done, or any part of it, the necessary notation will be almost instantly understood, and with snfficient practice the pnpil becomes a good, intelligent sight-reader. Many begin by teaching first the signs of the things that the pupils do not know. The staff represents pitches, bnt pitches are not known; notes represent relative tone-lengths, but rhythmic effects are not known. So the eart is trying to pnsh the horse all the way along. This absurd method shonld be snpplanted by something better.

The teacher of harmony, if he will, can make this usually dry stndy full of interest, by training the ear to recognize the peculiar mental effects of chord-formations, part-placing, voice-leading, modnlations, etc. In this way the fonndations are laid for good organists, good choral directors, good composers; whereas, with a lack of snch training, the pnpil never passes beyond the point of an intellectnal expert in sonnds.

The average piano teacher is the most culpable of all offenders. He is quite well satisfied if his pupils can connt and thump. Of his pnpils it may be said "ears have they but they hear not!" Yet how interesting the lesson can be made if the teacher will say "Listen, and tell me what yon hear." Then play various key-tones in scales and skips; and, later, play two tones at once, then three tones. Let the pupil, by listening, say what must be sharped or flatted to form the various keys. All this is a mere hint at what will come to the mind of a conscientious teacher who will teach by ear; that is, teach through the ear and thereby make musicans instead of machines.

Music is an imitative art, and, say what we will, the teacher who can furnish good examples—all other things being eqnal—snccceds the best. The voice-teacher succeeds who says "Listen and sing it so"; the pianist who can say "Listen and play it this way." "Do you notice how different this sounds," is a favorite saying of all good teachers.

This subject has engrossed my attention with increasing interest for many years. I have tested it recently in fonrteen large convention chornses and fifty private pupils. I find that, invariably, pupils are glad to study with their eyes closed and their ears open. The quality of the tone in private lessons always improves at the request to listen carefnlly. The choral effect takes on new beauty, harshness disappears, and voices blend at the command—"Listen." We hope more teachers will give this important snbject special attention and note the gratifying results that are sure to follow.

—Every virtuoso mnst strive to hear himself. This advice was given to a young colleague by Nicolas Rubinstein, director of the Moscow Conservatory, who was a much greater piano virtnoso than is generally known. It would seem self-evident that one shonld hear himself; so many a one would think; but, did the above words not possess a deeper import, ink and paper might have been spared. If a pianist, for example, make such excessive use of the loud pedal as to confuse his runs and harmonies until they can scarcely be deciphered, can it be said of him that he hears himself play? Or, if he does hear himself, is he not then responsible for disfiguring his selection until it can no longer be recognized?

Every executive musician hears what he performs twice; first, in his own imagination, and then, when it has resonnded, with his ears. The actnal sonnd, constituting the listener's first idea of the work, is for the virtuoso but the end or resnlt of the preceding mental effort—like our speech, in which thought is the first element and the spoken word but the secondary effect.

THE ETUDE PREMIUM LIST

HOW TO SECURE SUBSCRIBERS TO "THE ETUDE."

We learn from those who solicit subscribers that upon a knowledge of what THE ETUDE really is there is no difficulty whatever in securing a list; in fact, our large subscription list is due to the worth of THE ETUDE to musical people. A copy of it left in the hands of a musical person will speak for itself. Hence, first leave a copy with a prospective subscriber for a day or two for inspection. Send for a few sample copies of the journal. You can, at times, let several persons see the same copy by not leaving it at any one place for more than a few days. Subscriptions can begin with any number back to the beginning of the year.

Subscriptions can be sent in as they are procured, and we will keep your account, so you can select a premium when you have finished your solicitations. Money to be sent with orders each time, of course.

FREE sample copies to all who desire to solicit subscriptions, to assist them in the work.

We wish to state particularly that this Premium List has been compiled on a much more liberal basis than any we have heretofore issued. Our plan is to depend upon the renewal, which we seldom lose, for our profit in the transaction.

LIBERAL CASH DEDUCTIONS.

ONE SUBSCRIPTION, no deduction		$1.50
TWO SUBSCRIPTIONS		1.35 each.
THREE	"	1.30 "
FOUR	"	1.25 "
FIVE	"	1.20 "
EIGHT	"	1.15 "
TEN	"	1.10 "
FIFTEEN	"	1.05 "
TWENTY	"	1.00 "

WITH CASH DEDUCTIONS NO OTHER PREMIUM IS GIVEN.

SPECIAL BOOK PREMIUMS.

Selected From the Classics.

The following list embraces almost all of the standard works of classical composers. The best editions only will be sent. Copies bound in paper unless otherwise stated. All are for piano unless otherwise stated. Sent by mail or express, prepaid by us.

Well-Tempered Clavichord. J. S. Bach. In two volumes, paper. Four subscriptions.
Well-Tempered Clavichord. J. S. Bach. In one volume, cloth. Four subscriptions with 25 cents additional.
21 Preludes and Six Fugues. J. S. Bach. Two subscriptions.
11 Selections from Most Popular Works. L. van Beethoven. Two subscriptions.
Sonatas, Complete. L. van Beethoven. Two volumes. Five subscriptions.
Sonatas, Complete. L. van Beethoven. Two volumes, cloth. Seven subscriptions.
Hungarian Dances. Johannes Brahms. Solo. Four subscriptions.
Hungarian Dances. Four Hands. Johannes Brahms. Four subscriptions.
Waltzes. Frederic Chopin. Two subscriptions.
Mazurkas. Frederic Chopin. Three subscriptions.
Nocturnes. Frederic Chopin. Two subscriptions.
Album of 32 Favorite Compositions. Frederic Chopin. Three subscriptions.
Album of 32 Favorite Compositions. Frederic Chopin. Cloth. Five subscriptions.

Complete Piano Works. Frederic Chopin. Nine
Sonatinas. Muzio Clementi. One subscription.
24 Melodic Studies (Cady Edition). J. Concone.
Op. 9. Fifty Lessons for Medium Voice. J. Conc
Op. 101. Album Leaves. C. Gurlitt. Two subsc
Sonatas. Haydn. Two volumes. Three subscrip
Sonatas. Haydn. Two volumes, cloth. Five su
30 Selected Studies from Op. 45, 46, and 47. Stephe
Etudes of Expression and Rhythm, Op. 125.
scription.
Selected Songs Without Words (Cady Edition).
scriptions.
Songs Without Words, Complete. Felix Mendels
Songs Without Words, Complete. Felix Men
scriptions.
13 Vocal Duets. Felix Mendelssohn. One subsc
19 Sonatas. Mozart. Four subscriptions.
19 Sonatas. Mozart. Cloth. Five subscriptions
Album—15 Selected Pieces. Anton Rubinstein
scriptions.
Album—15 Selected Pieces. Anton Rubinstein.
Four subscriptions.
Album for the Young, Op. 68. Robt. Schumann
Wagner-Liszt Album, Nine Selected Operatic
scriptions.

PREMIUN

FOR ONE SUBSCRIPTI

We will send, postpaid, any one of the following
ding in One subscription not their own:

Strict Counterpoint. Dr. J. F. Bridge.
Students' Pocket Dictionary. Dr. H. A. Clarke.
Rudiments of Music. W. H. Cummings.
Studies in Musical Rhythm. E. L. Justis.
Mozart's Journey from Vienna to Prague. E. M
Writing Primer (two copies). M. S. Morris.
Musical Forms. E. Pauer.
A Treatise on Instrumentation. E. Prout.
Guide to Beginners in Composition. Dr. J. Sta
Familiar Dances—Piano or Organ.
Beethoven in His Study. Lithograph (22 x 28).
Harmony. Lithograph (22 x 28).
Liszt. Portrait, Lithograph (22 x 28).
Mozart. Portrait, Lithograph (22 x 28).
Sheet Music from our own Catalogue to the reta
Class Book for Music Teachers. E. M. Sefton.
Pocket Metronome.
Touch and Technic. Dr. Wm. Mason. In fou
The Musician. Ridley Prentice. In six vols.
Theory Explained to Piano Students. Dr. H.
Musical Game—Allegrando.
Musical Game—Musical Authors.
Musical Game—Great Composers.
Music Tablet. Dr. H. A. Clarke.
Play and Song for Kindergarten.
Writing Book for Music Pupils. Chas. W. Lan
Engraving—"I'll Sing You a Little Song."
Preparatory Touch and Technic. C. Shimer.

FOR TWO SUBSCRIPT

To any subscriber sending us **Two** subscription
$3.00, we will send any one of the following, postpa

First Lessons in Phrasing. W. S. B. Mathews
Studies in Phrasing. Book 1. W. S. B. Mathe
Studies in Phrasing, Book 2. W. S. B. Mathe
Standard First and Second Grade Pieces. W
A B C of Vocal Music. A. Panseron.
The Organ. Dr. J. Stainer. Boards.
Standard English Songs.
First Year on Piano or Organ. E. D. Thayer.
Complete Instructor for Violin. B. Tours.
Studies in Melody Playing. H. C. Macdougall
Piano Teaching. Le Couppey.
Practical Harmony. Dr. F. L. Ritter.
Sonatina Album. Theo. Presser.
Counterpoint and Canon. E. E. Ayers.
The Study of the Piano. H. Parent.
Mathews' Standard Graded Course in Ten Gra
Portraits, life-size, any one of the following:
Handel, Chopin, Schubert, Haydn, Bach,
Music Folio, with Strings.
Etudes of Rhythm and Expression. Op. 125.
Touch and Technic. In four vols. (Any two
Album of Instructive Pieces. Theo. Presser.
Easy Method for the Pianoforte. A. Rommel
Embellishments of Music. L. A. Russell.
Pedals of the Pianoforte. Hans Schmitt.
Singing Tutor for Mezzo-Soprano. F. Abt.
Complete Method of Singing. A. Randegger
Foundation Materials for the Pianoforte. C.
Dictionary of Musical Terms. Dr. H. A. Cla
Concert Album—either Popular or Classical.